

P. 523 / 344

spare Rib



Women's magazine
No. 18 20p

HAIR
as a political and
sexual symbol –
why Karen Durbin's
happy she's had
hers off

The secret origins
of Adam and Eve

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but can you buy satisfaction?
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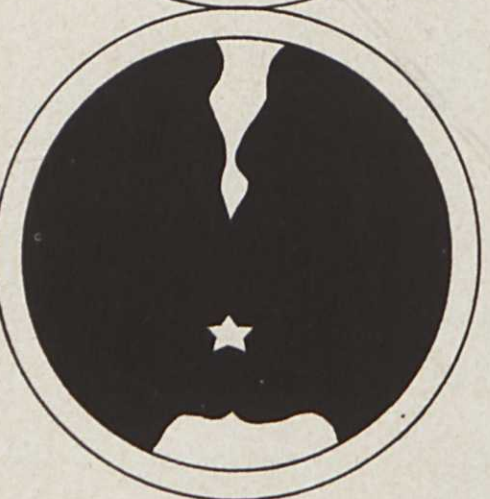


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IN OUR OWN WRITE

Jealousy & possessiveness

Dear Spare Rib,

I do congratulate you on your article on 'Jealousy'. The honesty and obvious soul searching this man is prepared to face can, I feel, do nothing but good even though for periods all three of them may be broken and quite disoriented.

Having known jealousy and the feeling of possessiveness - and still know it but am in constant battle against it - I have thought very carefully about the whole business of monogamy but come back to my original, and at one time I felt conditioned conclusion, that although it's hard, it is the only way to achieve real understanding about human relationships.

I feel that in facing, honestly, another person I have only begun to scratch the surface of what he, I and the relationship is about. Saying 'I love you' I think should mean I not only find you to be lovable but I think it also means finding in myself the ability to love. And that's more important and often ignored. It's relatively simple to talk of loving humanity and wanting to help some or all human beings but to love just one and thus develop ones own capacity seems to me to be a process that takes a million years! Yet once the capacity to love someone is discovered in oneself then the ability to love on a wider and wider scale becomes possible. I think taking a sexual lover is too easy - its using sex as a way out of facing the real and deeper problems that exist, not only between two individuals, but in our society as a whole. I think it means that only half hearted relationships can be formed because so often the sexual beginning demands a greater devotion later.

In his book 'The Art of Loving', Erich Fromm says 'Only the person who has faith in himself is able to be faithful to others. Faith in oneself is a condition of our ability to promise and since, as Nietzsche said, man can be defined by his capacity to promise, faith is one of the conditions of human existence.' and . . . 'while one is consciously afraid of not being loved, the real, though usually unconscious fear is that of loving.'

I find the ability to love is almost non existent in myself but it is beginning to happen. I therefore want to create an environment of safety for someone else as well as myself to learn how to open up to what loving is all about. I just do not think this can happen if one is not placing ones full, albeit sometime subtle attention, on the person one has chosen to try to love.

Yours faithfully,
Christine Hewitt
London, W.6.

Slanted Journalism?

Dear Spare Rib,

Your article on children in care is one of the nastiest pieces of slanted journalism I have read. Whilst the author gave lip service to the rights of the child, she was propounding the theory that a mother has the right to claim a child as her property and justified this by quoting as the alternative the sterile atmosphere of a council childrens home. According to GLC statistics, in the metropolitan area only 29.28 per cent of children in care are in this type of accommodation, whilst 49.37% are boarded out in special arrangements made. (The remainder: 8.9% in voluntary homes, 8.06% in remand

homes/special schools. 4.37% in homes for the disabled/handicapped), yet this form of care was eliminated with one bad example. The quality of foster parents is as good as the Social Services department are at attracting and selecting the right people, at the worst they are bad, but at the best they are as good as any natural parent.

When people are going to quote the rights of children they should not use it as a cover for claiming children as an item of patriarchal property. Children have the right of:

Adequate accommodation, including food, clothes, protection from assault, physical and sexual, adequate facilities and opportunities for play/learning and most important love and security.

When a parent cannot or will not ensure these rights, then perhaps the child will benefit by being placed with someone who can! For a child to be continually moved from parent to childrens home and back can be very unsettling and harmful to a child, and in some cases even the sterile atmosphere of a council home is preferable for its security.

Yours - a male chauvinist pig
G. Knight,
Hayes, Middx.

Discrimination in marriage

Dear Spare Rib,

I would like to draw the attention of you and your readers to a so-called fact which outraged me yesterday.

If a married woman such as myself goes to the Family Planning Association's local clinic and is there advised to be fitted with an I.U.D., she will discover, as I did, that she has to have her husband's written permission before it can be fitted. However, if she is not married, she can sign for herself.

Indignantly a married friend wrote to the Headquarters of the F.P.A. demanding to know why her husband's permission was required for something which ultimately must concern her and her only. The reply, apparently on the advice of the FPA's lawyers, was that under present law any man

has the right to have children by his legal wife even against her will. This is appalling, and could in some cases be dangerous to the wife's health if an ignorant husband insisted on children. But because of this law, the FPA say that they require the husband's permission because it is dangerous for a husband to try to remove the device himself! He can prevent his wife from taking the pill, can stop her using a cap, but if he tries to remove the coil he may damage her and so she needs his permission! What about the damage of having an unwanted child? Ah well, it is wanted by the father.. My answer to that is, if he wants another child so badly, let him go ahead and have it himself!

One woman who got round this impasse by forging her husband's signature (many do) was

later brought back to the FPA clinic by her husband who, quite legally apparently, insisted that the device be removed as he wanted more children - she was quite satisfied with the children she already had. Could this be grounds for divorce?

I was so angry at hearing this that I actually wrote to my M.P. pointing out that family planning is most important for the poorest sections of our society who tend out of ignorance etc. to have the largest families which they can least afford and often to the detriment of the mother's health. It is in just such sections of the community, as Spare Rib readers will know, that ignorant and stupid husbands will insist on their so-called rights and prevent their wives from using family planning. It is all very well for the Abortion Law Reform Society to complain that women are being sterilised on NHS abortions (see issue No. 15), but that is precisely what may happen in the above case, simply because a pernicious and out-dated law can prevent efficient family planning in the first place.

What further angered me about this case was and is that, quite apart from any discrimination against women in general which is rife anyway, this law specifically discriminates against married women. Aha, say the women's lib activists, you shouldn't have got married in the first place. Agreed, but try telling the average ignorant working class housewife that - she would immediately dismiss you and the entire Women's Lib cause as being pie in the sky and probably lesbian or something with it - as of course so many working class women believe. Yours in middle-class incoherent fury,
Sarah Mottershead,
London, SW18.

The Value of Re-evaluation

Dear Spare Rib,

Following Carol Morrell's article in your September issue, I'd like to add some thoughts I've had about the relevance of ▶

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re-evaluation counselling to women's liberation.

Anyone who has been in a consciousness raising group must be aware of the invalidation and self-hatred which our early conditioning has produced. Lots of women find strength and confidence against men and our male dominated society as a result of the support of women in small groups. But, in my experience, I was still far from changing my behaviour patterns to fit in with my new ideological convictions. Theoretical attitudes to sexual possessiveness, homosexuality and passivity may change, but the old ways of reacting to these are harder to eradicate.

It has also become evident that although political barriers to women's advancement may be removed, as in some socialist countries, until the psychological conditioning into male and female roles ceases women will remain oppressed.

Co-counselling is a way to begin to tackle the problem of change in a situation in which a woman is in charge of her own personal history and progress, in an atmosphere of acceptance, love and caring and in the absence of any authority figure like a therapist or analyst.

Two of us, who are teachers of re-evaluation counselling, want to train more women in a group starting in mid-November. Anyone who is interested should contact Jill Weissbort (01-624-9963) or me at 01-624-9131.

Love

Marge Green,
London NW6.

Sleeping around

Dear Spare Rib,

First - congratulations on your wonderfully no-nonsense approach. But, second - why must you pursue this idea that all liberated young, middle aged and even elderly women feel some compulsion to 'prove' themselves by sleeping around? Before you dismiss me as some Scottish female suffering from her Calvinistic upbringing - hold on! I'm speaking for two other emancipated girls who also feel that this obsession with jumping into bed with every other male they meet is the antithesis of what Women's Lib. stands for. A really free girl shouldn't need to grab at every passing male! So, how about toning this aspect of the Revolution down 'cos its alienating possible

supporters. However, keep up the good work! I've no other complaints to make!

Yours, with love

Alison M Elphinstone,
Dundee

Male/capitalist culture

Dear Spare Rib,

The article by Marie Moyer (Rib No.15) was, on the whole, very good. It contained a number of points that, for me, both reinforced old perceptions and introduced a few new ones. Some points, however, need comment.

To begin with, one's chances of reaching university depend as much upon one's social class as upon one's sex. The discrimination against girls and against working class kids in school is a product of our society. Schools enforce societal values on us all, men and women. Now this is not to deny the need/merits of women's studies. But it must be said that our culture is not merely 'male culture', but also the culture of the capitalist system. For example, Marie Moyer would agree that history as a subject is devoid of working class experience. Our history is the history of the ruling classes. The liberation of Marie Moyer is no liberation if it merely seeks women to play an equal role in capitalist society.

To return to the education angle. Marie Moyer talks of form/content or as McLuhan put it, The Medium is the Massage. Again, why limit this approach to women's studies? All the methods she lists for enhancing co-operation, increasing self-criticism and awareness etc are applicable in all spheres. Indeed, it is the way we should be going. It is what true education (the development of individual and collective potential and awareness) is about, not sitting in classrooms being taught/indoctrinated by the infallible dispenser of knowledge.

This brings me to the last point. Marie Moyer quotes students as saying that girls never question the teacher etc. But, how often does anyone question the accepted authority in schools - and survive the system. The whole schooling process is one that deadens the inquiring mind, discriminated heavily against co-operation and all the rest of it. It doesn't just apply to women, but to all of us. The problem for women is that they have to deal with extra discrimination

(from their fellow unliberated men) but let's not lose sight of the universal aims.

Best wishes,

John Bier,

London NW6.

Sexual Cripple

Dear Spare Rib,

I'd like to tell you about my crummy experience with the coil, re your article about IUDs in the last issue. I don't know how many women have had trouble like I did, but I'm sure it's more than doctors, gynaecologists and hospitals let on about. I had an abortion at the Royal Homeopathic Hospital and my gynaecologist suggested that I have a coil put in at the same time. 'If it troubles you, we can take it out in an instant. It's definitely worth a try', she said. I hated the idea but made up my mind to try it. The operation was fine, I left hospital plus the coil and started work a week later. I had pains like period pains and I bled a bit to start with, which is usual they say. But the pain and the bleeding went on and on. I was told I should keep the coil for at least a month to give it a fair trial, and so I kept on with it, hoping the pain would go.

It hurt when I made love, really hurt. I bled on and off for three weeks at least after the abortion and I had pain after any exercise or strain (like walking and gardening) - cramps, back-aches, pain in the uterus, which got worse into the evening. This went on for six weeks and then the pain got worse and worse. I had spasms which must be like labour pains, my womb straining to push the coil out. In the end I could hardly walk and my doctor sent me to hospital to be seen to. There I was examined, howling in agony and taken up to a ward (it was the Samaritan Hospital). I had a violent infection, they said. I knew that the infection was due to the coil and only that, and that I wouldn't get better till it was taken out, however much antibiotic I was given. The hospital was crazy. Five different doctors saw me, all saying different things, recommending different treatment, wanting to cut me open to see what was wrong, etc. Anyhow, they took the coil out when the infection had subsided a bit, so I began to recover from that moment. I left hospital after five days, threw the hospital anti-biotics away and went to see my acupuncturist/homeopath doctor who gave me homeopathic medicine to take. I got better but still had pain when I made love. And that went on for a month and more. It was horrible, if my boyfriend went into me to any depth, if I moved naturally in response, it bloody hurt. I thought I'd been fucked up for good by the coil, I felt like a sexual cripple. In the end I could make love again almost like normal but I still can't bang away the way I'd like to, and I still get flare-ups of infection when I discharge and the pain comes back and it really hurts to make love. So, so much for the coil and 'It's worth a try' and 'You can always have it out.'

Almost all the people I know either have horror stories to tell about the coil or have had bad experiences with it themselves. In hospital you see the crummy side of gynaecologists recommendations - contraception gone wrong - which makes me think that far more women have trouble with IUD's than they tell you at family planning places.

I hope I get better and haven't been messed up for good. I'm 24 by the way.

All the best, I like your magazine.

Suki Pryce,

Bath, Somerset.

spare Rib

Cover photograph by Victoria Hochberg of Karen Durbin, freelance journalist who shed the emotional tangles of her hair on page 14.

- Feature 6 The Paradise Papers.** Merlin Stone, one-time sculptor, shows how the story of Adam and Eve was used to stamp out the female religion.
- Medical 9** Angela Briggs gives the latest news on the pill, the interception method, fluoride and the obstetrical chair.
- Sex 10 True Facts.** Carol Morell investigates sex shops.
- Work 12** This article concentrates on the relationship between over-supervision and boredom - and what we can do about it! Janet Sass from America.
- Looks 14 A Weight off my head.** Hair - Karen Durbin on the long and the short of it.
- Spare Parts 28 Window dressing.** Stephanie Gilbert tells you how to make, paint, and hang your own blinds.
- Science 31** Advances in X-ray techniques which will help detect breast cancer.
- Law 32 One woman against the Law.** Angela Phillips talks to a woman caught in a vicious legal circle.
- Psychology 33 Choosing the right couch.** Carol Morrell talks to two women analysts
- Education 35 Where to study 'women's studies' in Britain.**
- Arts 37** Emma Charles says that it's time we started building our own living spaces. Michelene Wandor watches the new soap opera without bubbles.
- Reviews 41 Books.** Bitching, Art and Sexual Politics, The Symmetrical Family, and Strength through Joy.
- 44 Music:** Grimm's tales . . .
- Music 45** Women in music series continues with 'token woman' Radio One disc jockey, Anne Nightingale.
- Comic 46** Shuangshuang's big-character poster brings immediate changes.
- News 17** How women can get mortgages. Stephanie Norris investigates accommodation and housing.
- Billie-Jean King versus Bobby Riggs.
- What the Party Conferences mean for women.

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This is what Adam and Eve were used to stamp out. See page 6.



The Times
23/7/73

Priestesses 'a shift to pagan creeds'

By Our Religious Affairs Correspondent

A warning that the admission of women to the priesthood in the Church of England would be a subtle shift towards the old pagan religions was given by the Bishop of Exeter, Dr Mortimer, to the Convocation of Canterbury yesterday.

In the old nature religions, he declared, priestesses were common—"and we all know the kind of religions they were and adapted to changing conditions in the past, and had to be doubly careful in a sex-obsessed culture".

Convocation was debating a motion by the Bishop of Derby, the Right Rev Cyril Bowles, that there was no theological objection to the ordination of women.

The discussion, which was adjourned until today, is a fore-taste of the summer debate of the General Synod of the Church of England, in which lay men and women will take part.

The Bishop of Derby pointed out that women were at present excluded from only a small area of the ministry, presiding at Holy Communion and giving the blessing and absolution. That was not a logical line to draw.

The weight of the debate fell strongly against the ordination of women, with many warnings that it would prove gravely prejudicial to Church of England unity and the cause of ecumenism.

But Professor Geoffrey Lampe, of Cambridge, said no good theological or scriptural reason against the ordination of women had been advanced.

Boy reje

The Paradise papers

Merlin Stone shows how the story of Adam and Eve was used to stamp out the female religion.

Much of the information concerning these ancient eras has been dug up out of the ground only to be carefully stored away in the academic language of archaeology and ancient history, and in turn reburied in the stacks of university and museum libraries. Incredibly few facts have ever leaked from the specialist studies into general education. Those facts that do come through are never put into any general chronological or geographical context, and so the connections are seldom, if ever made.

How often are we taught in our history classes that preceding Judaism and Christianity, there were much older religions; religions which venerated a supreme female deity, the Creatress of heaven and earth?

Few people realise that the heathens so feared in the Bible, were praying to a woman, and that 'pagan idols' generally had breasts. Material unearthed in archeological excavations shows that the ancient female religions were vast and complex systems, affecting many facets of life, determining morals, laws and customs. Though the forms of worship varied, according to the time and place, the legends and rituals reveal many underlying similarities. This suggests that veneration of the female deity in a number of different places, though often described as separate or minor 'cults', was actually much the same religion; the differences were simply variations on a theme.

Even if we are aware of these ancient 'cults', the female religion is nearly always regarded as totally separate from the times and events described in the Bible. Seldom do we realise that it existed in the Near and Middle East, even in the land of Canaan, from 7000 B.C. until 1000 A.D., while Abraham, founder of the Hebrew religion and first prophet of the male deity Jehovah, is dated by Bible scholars at about 1800 B.C. In other words, for well over 2000 years the Hebrew and 'pagan' religions existed at the same time, often side by side, throughout Egypt, Canaan and Babylon.

As the Hebrew leaders gained power, they were determined to stamp out the more ancient religion, which so many of their own people still continued to follow. Their reasons are made clear in the story of their exodus from Egypt. Laws formulated in the Sinai desert, decreed that it was their holy mission, commanded by Jehovah, to annihilate the symbols, statuary and worshippers of the preceding religion. The customs of those who revered the female deity presented a political obstacle to the men of the Hebrew tribes, who were attempting to institute a system of patrilineal descent of name and property, and hence patriarchal control. According to the customs of the female religion, women related sexually, with honour and respect, to numerous men; all children were considered legitimate. This, of course, made certain knowledge of paternity very difficult. It was Hebrew reaction to these customs that determined the canons and laws of the male religions, and which made it possible to develop and maintain a society based upon male kinship. The Adam and Eve story was included in the sacred Hebrew literature together with many laws and pronouncements, to help accomplish the transition to a patrilineal system. Once armed with a knowledge of the female religion, the imagery, intentions and message of this Genesis story become quite comprehensible.

The expulsion of Adam and Eve from the Garden of Eden is hardly news, but few events have affected women of today so directly. We are working towards equal rights for ourselves in a society still governed by Judeo-Christian values. If we examine the Adam and Eve legend putting it into an historical context we will better understand the part played by these male religions in the subjugation of women.

We all learnt, usually during the most impressionable years of childhood, that Eve, by eating the tasty fruit of the Tree of Knowledge, on the advice of the serpent, brought about her and Adam's expulsion from the Garden of Eden; and hence metaphorically the Fall of humankind from innocence and bliss. More particularly we were told that as a result of this incident God decreed that woman must submit to the dominance of man, as he has a God-given right to rule over her.

Many of us today see the Christian religion as little more than a relic of the past; the writings of the Old Testament being particularly anachronistic. Yet until recently the Bible was generally regarded as sacred and authoritative inspiring attitudes and behaviour that have fundamentally affected our own. Judeo-Christian precepts found their way past the great arched doors of the Church into law, economics, education, psychology, media, general social customs and attitudes. If we are ever to understand how and why men achieved their position of dominance and control, with woman relegated to the role of obedient inferior, or at best loveable helper, and how this came to be seen as the natural state of female-male relationships, it is, in fact, these seemingly remote periods of human history that we must explore. And this is no easy task.

Let the woman learn in silence with all subjection. But I suffer not a woman to teach nor to usurp authority over the man, but to be in silence. For Adam was first formed and then Eve and Adam was not deceived but the woman being deceived was in the transgression.'

Timothy 2:11-14 The New Testament



Clay figure, seven inches high, found at Ur, thought to be from about 4000 BC. Similar figures have been found on sites throughout the Near East, with fragments of farming implements and pottery which suggests that the female deity was worshipped by settled farming communities.



Seated goddess from Ras Shamra, nearly 10 inches high, about 1800 BC. The Louvre.



Cylindrical cult object, 21 1/2 inches high, 1100 BC. Four serpents wind their way up to the upper row of openings. Found in a temple at Beth Shan. The University Museum, Philadelphia.



Impression from a cylinder seal, 2300-2100 BC found in Southern Iraq, depicting deities with snakes beside a sacred tree, one thought to be Adam and Eve. British Museum



In 1848, feminist Emily Collins speaking of a husband who habitually beat his wife, mother of their six children, explained:

'The laws made it his privilege and the Bible, as interpreted, made it his duty. It is true that women repined at their hard lot; but it was thought to be fixed by a divine decree, for 'The man shall rule over thee' and 'Wives be subject unto your husbands' and 'Wives, submit yourselves unto your husbands as unto the Lord' caused them to consider their fate inevitable.'

Throughout the Mediterranean area the Goddess was revered as the keeper of prophetic powers, associated with snakes, which could be invoked by prayer to her as The Serpent Lady. Many shrines housed sacred snakes which helped the priestesses give prophetic counsel on governmental and state matters.

Results of recent experiments with snakes, suggest that the venom itself was used like a hallucinogenic drug, providing acute sensory awareness and a mental state which was seen as divine revelation.

Clay tubes used for feeding the snakes have been unearthed in Canaan alongside statues of the Goddess.

These tubes reveal the cultural links between the Snake Goddess of Minoan Crete, the Cobra Goddess of Egypt and the female deity held sacred by the Philistines in Canaan. There is, in fact, much evidence to suggest that the Philistines, arch enemies of the Hebrews, were at one time natives of Crete and Egypt. In the Genesis story, the serpent who gives Eve the disastrous advice, is a distorted form of the serpent that symbolises the female deity as Divine Prophetess.

In shrines of the Goddess, a tree stood beside the altar. To eat of its fruit was to eat of the flesh and fluid of the Goddess. It was known by the name of the female deity, the creatress of all existence and life, its fruit representing her as Goddess of Procreation. Many Bible passages warn against a very similar tree calling it a 'pagan abomination'. It seems, then, no mere coincidence that another of the major allegorical symbols in the Genesis story is the Tree of Knowledge. This tree, bearing the forbidden fruit which Eve offered to Adam contained the knowledge of sexuality.

The combination of the dangerously seductive woman, the advisory serpent, and forbidden fruit which contain knowledge of sexuality, reveals the origins of the Genesis story. The moral of the story, which contains all the fundamental elements of the female religion, was that the woman, who followed the advice of the serpent and picked the forbidden fruit making her the first person to understand sexuality, and suggested it to the man, was dangerous; and must be controlled by the man. But the underlying motive behind this moral is revealed in the words spoken by Jehovah to Eve while he is meting out her punishments, "Your desire shall be to your husband". Since certain knowledge of paternity lay at the very core of the Hebrew religion, it is not too surprising that the story of Adam and Eve was constructed and propagated to achieve it. Throughout the Old Testament there

are countless diatribes from the Hebrew prophets against the sexual autonomy of women, followed by descriptions of the demolition of the shrines of the Goddess and of the massacres of her followers.

Veneration of the Serpent Goddess of Wisdom, whose sexual mores undermined the system of patrilineal descent, was eventually completely suppressed. It was claimed, successfully, that male supremacy, the structural backbone of the new religion, had existed since the 'beginning of time'. Woman was assigned her 'natural' role as the obedient and useful property of man.

From that time on the Hebrew account of the Paradise myth has monopolised our culture. This story, presented as the judgement of God has been used repeatedly by advocates of the male religion to support oppressive laws and customs concerning women. For nearly thirty centuries these decrees have been enforced, often by terror and physical violence. Midwives who attempted to ease the pain of childbirth were burnt as witches. The story provided divine sanction for all the barriers, be they social, political, cultural or psychological, set up to prevent women playing an active, perhaps subversive, part in society.

Now it is time to vindicate Eve and release her daughters from the guilt created by the Genesis story. We must question any statement that implies that it is 'right' or 'natural' for men to dominate women. As Sarah Grimke, anti-slavery campaigner who turned to feminism when attacked by the church, said more than 135 years ago, 'Woman, I am aware, stands charged to the present day with having brought sin into the world. I shall not repel the charge by any counter assertions, although as was hinted Adam's ready acquiescence with his wife's proposal does not savour much of that superiority in strength of mind which is arrogated by man. Even admitting that Eve was the greater sinner it seems to me that man might be satisfied with the dominion that he has claimed and exercised for nearly six thousand years, and that more true nobility would be manifested by endeavouring to raise the fallen and invigourate the weak than by keeping women in subjection. I ask no favours for my sex. I surrender not our claim to equality. All I ask of our brethren is that they will take their feet from off our necks.' ■



Classical Athena, 150 AD found on the Acropolis which was once a Minoan/Mycenean site. Snakes coil behind her shield and on her shoulders. National Archeological Museum, Athens



*National Museum, Athens
Statue of Athena, 300 BC found at Piraeus*



Restored ceramic figure, found by Arthur Evans at the site of the palace at Knossos. Similar statues of the goddess holding a snake in each hand have been found on sites in Crete, Cyprus and Canaan Heraklion Museum, Crete

TRUE FACTS!

"The Ann Summers shops exist to promote sexual happiness by providing the knowledge and the means to help people to lose their fears and inhibitions in sexual relationships, and to learn what sexual happiness really is".

● **Do sex shops provide knowledge and means?**
Carol Morrell looks at merchandise sold in various shops and the claims made about it.

Is the sex shop merchandise designed to provide fun or cures? Both. If their devices are taken lightly, the result can be an increase in sensual pleasure. But because the sexual advice they give is based on outdated misinformation, the cures they offer are useless. And, there is a possibility that certain masturbation devices are designed to cater to emotional disorders and could lead to worse ones. Let's look at some of the panaceas the sex shops offer.

ENJOYABLE EROTICS AND COMMUNICATION

Some products offer fun erotic techniques to the couple - whether heterosexual or homosexual. Coloured condoms and creamy moisturizers are most popular. The moisturizer is applied by you to all parts of your partner's body, then vice-versa. Whether you like the particular scent or whether the moisturizer does in fact leave your bodies "silky smooth" as claimed are beside the point, which is simply to increase erotic feelings by caressing. Masters and Johnson, the American sexologists, use this technique to increase sensual awareness (they call it "sensate focus") of the whole body. The purpose is to achieve a gentle give and take, an ability to handle and be handled without any immediate demands for sexual performance. They insist that this is the first step to overcoming any one of the whole range of sexual inadequacies. One of the main difficulties between lovers is their inability to talk to one another about feelings and desires: using a moisturizer could help to begin to break down the barriers. Success depends more on your determination to share your sensuality, and on the amount of trust you feel you have in your partner than on any particular scented lotion.

HEALTH

Condoms. This is the only reliable form of contraception stocked by all sex shops. Textured surface condoms are not contraceptive,

and this is made quite clear to the buyer. The sale of condoms is probably the one practical claim actually fulfilled by the shops.

Orthoform pessaries for women, simply aren't adequate protection, as we all know, or should, by now. They are sold as contraception, which is misleading, because they are only effective with a condom or a fitted diaphragm.

Aerosol foams. Opinion about their effectiveness is divided. It's probably not worth experimenting to find out. You can also buy douching sets. These are recommended for "personal hygiene", certainly not for contraception, but some medical opinion holds that douche solutions can harm tissues.

Vitamin pills. Well, they are advertised as sex stimulants, which they are not. The pills can't hurt you; if you like your vitamins brightly and gaily packaged, you can pay exorbitant prices for tiny packs: but Boots offers more reasonably priced multi-vitamin tablets.

INFORMATION

Literature. Ann Summers shops sell books by popular sexologists like Robert Chartham, Eustace Chesser and others. If what you want is not on the shelf, it can be ordered from the main sales office in Surrey. But the best and fullest collection of serious literature on sex is at the Book Shop of the Family Planning

Association, 27-35 Mortimer Street, London W1A 4QW. The FPA collection includes books especially for women, books on sex and relationships, sex education, birth control and abortion, childbirth and child care, history, population, sociology, and medicine, nursing, psychology and other topics. The shop will send you a free book list, and you may order by post, or browse in the shop.

For general sex information, I can recommend Robert Chartham's paperbacks. If you're not put off by his slightly condescending *be happy, be free!* tone, you can learn a lot of practical information. Especially valuable are his *Advice to Men* and *Advice to Women* (both Tandem Books, 30p each), and *Sex Manners for Advanced Lovers* (New English Library, 25p.). He has a plain speaking approach to all sex play techniques and heterosexual worries.

For a less personal approach, read *An Analysis of Human Sexual Response*, edited by Ruth and Edward Brecher (Panther Books, 60p.). This is a series of essays about Masters and Johnson's *Human Sexual Response*, and its advantages over the original include condensing the topics, using non-technical language, and presenting the practical applications of sex research. The more recent Masters and Johnson book, *Human Sexual Inadequacy* (1970) is worth borrowing from a library. The style is less technical than in the earlier volume, and most important, it gives case histories of sexual inadequacies and complete descriptions of techniques used for cures. *Human Sexual Response* was widely criticized for presenting the physical processes of sex only. People felt that by making little reference to whole people or their society, sex itself was being separated from life and degraded into simple mechanisms. *Human Sexual Inadequacy* presents whole people, relates their sexual problems to their lives and attitudes, and shows that there is no thing as simple sexual difficulties. The treatment offered by Masters and Johnson is psycho-sexual.

Counselling. The staffs of the sex shops will say they are capable of marriage counselling, but I certainly shouldn't depend on it. My question about what to do about frigidity brought a sensible, but only partial, answer from one staff member. "There's no product on the market for that. What you've got to do is get the rhythm right. A man has a number of thrusting rhythms that will make him come. A woman has one, particular to her. He should let her set the pace. She lets her body take over, and that's it, she'll come."

Robert Chartham starts at an earlier part of the problem. He assumes, rightly in many cases, that women haven't discovered or talked about what sort of love play their bodies best respond to. He advises first masturbation to find that out, next telling your lover what you'd like. He stresses the fact that intercourse should begin only after prolonged love play, when the woman has already reached what he calls the threshold of the point-of-no-return.

All of this is sensible people knowledge and good technical advice: providing the problem of frigidity is not caused by unseen physical or psychological factors. If a sexual problem persists, you will want to get professional advice. Write to us for information on psycho-sexual counsellors. One damaging thing the sex shops do is offer instant cures, which first raise hopes and later cause increased anxiety because of the cures' ineffectiveness. Apart from giving practical knowledge about sex, which is beneficial in itself, books can't help either. A long-standing sexual problem is a personal problem, and the whole person must be taken into account before a solution can be useful.

SOLUTIONS TO PROBLEMS: OLD AND NEW PHALLACIES

The sex shops' success is based partly on a vicious circle which they need to perpetuate in order to stay in business. They play on fears of sexual inadequacy which are often unfounded in the first place. They offer temporary or useless cures for these so-called inadequacies, and also, most important, reflect the public's misinformation about the physiology and psychology of sex and feed it back as truth.

Penis size. For instance, textured-surface condoms and penile extension sheaths, which add both length and width, are simply unnecessary. Masters and Johnson have proved that the vagina adapts itself to penis size during intercourse. Extraordinary difficulties, which may be encountered after childbirth can be overcome by exercising, strengthening and tightening the muscles of the vaginal rim. These exercises are given in Robert Chartham's *Sex Manners for Advanced Lovers*. In his *Advice to Men*, Chartham describes his attempts to increase penis size, and emphasises that the increases gained were minimal and that in many cases the technique didn't produce any change whatsoever.

Clitoral stimulation. The shops sell rubber devices of varying shapes to attach to the penis in order to provide continual and direct clitoral stimulation during intercourse. Masters and Johnson observed many women masturbating, and they soon realized that very few women if any can stand much direct stimulation of the clitoris. It is a highly sensitive organ: when rubbing threatens to become painful, the clitoris withdraws into its hood, and no woman continues touching it

directly. Instead, the whole pubic area, and the clitoris shaft are massaged. The clitoral stimulators are then, worse than useless. They could be extremely painful for you, and interfere with your sexual pleasure if they don't prevent it entirely.

Impotence. The 'vital garant' device, which by a "massaging action assists the blood flow to the penis", is "designed for men who find it difficult to achieve a full erection without assistance." Impotence is either physical or psychological: since this device cannot cope with either possible cause, all it might accomplish, if the user places a lot of faith in it, is a temporary improvement. Chartham indicates a generally ignored sensitive zone, the perineum (that part between the anus and scrotum in men, between the anus and vagina in women) and gives advice about how to stimulate it in order to help your lover to get a full erection. Of course, if the man has a real aversion to penetrating a woman, even this quite natural method of overcoming temporary impotence will not work.

Premature ejaculation. The sprays and lotions which numb the head of the penis in order to slow down the ejaculation process may help temporarily, but they may also numb the man's sexual feelings. They cannot get at the root of the problem which, as in all the other difficulties, is either physical or psychological. In some cases, premature ejaculation is simply a man's temporary lack of control, made worse over a period of time by his fear of losing control completely and of not pleasing his partner. This pattern can be stopped by re-learning the control process. If this is the case, and if your relationship is otherwise open and happy (extremely unlikely), then practising the technique described by Masters and Johnson in *Human Sexual Inadequacy* ought to be helpful.

MASTURBATION AND FANTASY

The other half of the reason for sex shops' success is their masturbation merchandise. Artificial vaginas, artificial penises, battery-operated vibrators and magazines showing beautiful young people coupling in imaginative positions: all offer a combination of titillation and fantasy to go with masturbation. Opinion about masturbation is still divided. Some psychoanalysts think it is normal only in childhood and adolescence. Others regard it as normal, healthy, and beneficial throughout adult life. All have reasoned arguments to back up their opinions. Masters

and Johnson have some facts to throw into the debate. Out of 338 failures to achieve orgasm in their laboratory, only 17 failures happened during masturbation, while 321 happened during heterosexual intercourse. Failure for Masters and Johnson means simple physical failure to have an orgasm - they don't take subjective pleasure or displeasure felt during auto-manipulation or intercourse into account. Keeping the distinction between physical and emotional in mind, the sex researchers have at least proved that people know best, quite naturally, how to achieve orgasm for themselves and that the demands or just the presence of a partner can interfere. If we consider what all writers on sex agree upon, that masturbation is in no way harmful and that people usually masturbate throughout adult life whether they have a partner available or not, a new focus on the subject emerges. Masturbation is one human sexual norm. Masturbation fantasies include at least one other person. Whether the imagined other is doing the stimulating or being stimulated (or being watched), he or she (or they) are there in the mind's eye: but physical concentration is centred entirely on oneself. You are in charge of what happens and when. E. Barbara Hariton's study (in *Psychology Today*, March 1973) concludes that the personality traits of the married women who fantasized a great deal during intercourse were similar to those of creative persons, that erotic fantasies are common amongst women, that they are not escape mechanisms, and that they enhance sexual desire and pleasure. Dr. Charlotte Wolff's study of lesbians included their fantasies and sex dreams (*Love Between Women*, 1973). She learned that a large proportion of her study group could imagine themselves in the role of either sex during masturbation and sex dreams, and could achieve orgasm in either role. Comparatively few of them didn't have fantasies, sex dreams, or orgasms. Because these studies were done for different reasons, asking different questions of two quite different groups of women, it would be a mistake to go too far in making comparisons between Hariton's and Wolff's conclusions. But we can conclude that sexual acts are accompanied by fantasies for many people, and that most often sexual fantasies include a partner.

Artificial vaginas and penises are designed specifically to give a strong localized physical impression that another person is present. So, it might seem at first glance that these devices could be aids both to masturbation and fantasy. Actually, the devices do no such thing. They are yet another example of a useless solution to a need. First, the sale of masturbation devices panders to the prevailing notion of normal heterosexuality. Second, they appear to serve people who still have the masturbation taboo, people who would prefer not to use their hands, whole body and free imagination for their own satisfaction. Third, these products reflect the strong, and narrow, emphasis on genital rather than sensual sex. If a man is equated with an artificial (or real) penis, or a woman with a vagina, this rather excludes the whole person with all their body and personality characteristics. This attitude limits the extent of fantasy by concentrating it on one specific aspect of sexuality. Anything which threatens to do this threatens to narrow the whole person, because our body and mind imaginings are the deepest and most individual expression of our whole selves. ■



Workers.....Control..... Shortcut.....Profits..... CRISIS

'This article concentrates on the relationship between oversupervision and boredom - and what we can do about it.' Janet Sass

My job experience is similar to that of many women who work in offices: low wages, inadequate benefits, oversupervision and boredom. This article concentrates on the relationship between oversupervision and boredom - and what we can do about it.

Part of the reason jobs are boring is because supervisors make many of the important decisions and make them to benefit themselves. If we could make those decisions, we'd redesign jobs so they would be more interesting. We might want to eliminate typing pools or large clerical departments where the paperwork flows like an assembly line - each one of us doing some specialized and alienating task.

We might want to rearrange book-keeping or filing procedures;

eliminate unnecessary paperwork, like the five-carbon copy routine; or have supervisors answer their own telephones. We would control job assignments and work procedures in our own unit. We would make decisions in teams or elect a "supervisor" from among us to coordinate the office, a supervisor who would be both competent and fair.

While the Women's Movement has helped many of us gain control over our personal lives, it hasn't helped us gain control over the 40 or 20 hours a week we spend in jobs outside the home - and 1/3 of us work in offices. What good will it do women to escape a restricting home life only to find themselves in restricting jobs?



Gaining control over our work lives means more than greater promotional opportunities, equal pay for equal work or ending discrimination. It means that *each one of us becomes our own supervisor*. (You can have access to promotional opportunities and still have little control over your work. Many men can testify to that.)

Some examples follow. These are not meant as models to imitate, but may help to clarify how we can begin to supervise ourselves. It's only a beginning description; we will want to develop our own blueprints.

*At Texas Instruments, Inc., a group of women were asked for suggestions to improve the production of a complex instrument. They set their own goals and rearranged the assembly procedure, cutting production time from 138 to 86 to 75 to 32 hours in a succession of work improvements.



This successful experiment shows that employees usually make better decisions about their jobs than supervisors. We spend 40 hours a week on our jobs and know them better than anyone else. In this situation, we're the "experts."

*At the Corning Glass Works plant in Medfield, Massachusetts, one individual learns the entire process of assembling a digital electrometer. She gets all the responsibility - and the credit or blame. Without the assembly line, Corning finds its profits up and rejects down, and the worker feels like a craftswoman rather than a robot.

*At American Telephone and Telegraph, Co., one work experiment in the treasury department affected clerks. These women - 70% college graduates - were allowed to research, compose and sign their own letters without checking with supervisors. Turnover dropped 27%. Twenty-four clerks now do the work of 46. Nearly \$600,000 was saved in labour costs in 18 months. And the women workers felt they were using their brains once in a while; they were more than menial labourers.

These experiments were successful in that the workers involved received more satisfaction from their jobs than previously. Nevertheless, they failed in several important ways:

All of these plans were initiated by management rather than by



workers. Although these work reforms improved the women's lives, they didn't get a sense of their own power or alter the existing power relationships between management and workers. These women are still subject to the benevolent whims of their managers, subject to whatever reforms they wish to implement - or whatever reforms they wish to take away.

Women workers have to be the ones to fight for these changes and to see that they are implemented *on their terms*. And the only way to get these changes is to act as a group. Management always acts as a group against individual employees; that's why they've been so successful in keeping our wages and working conditions at an inadequate level.

Secondly, it is my understanding that these women didn't receive increases in pay commensurate with the company's increases in profits. It isn't necessary to delineate how unfair - or exploitive - that is. There should be a direct relationship between the worker's value to the company and her salary. We all know how much we're underpaid and underappreciated for our labour.

One Washington, D.C., secretary says it well: "Salaries are pretty unfair. In comparison to the people I work for, I make zero. They probably make \$15,000 - /30,000 a year while I make \$7500. I don't understand how that ratio is determined."

But with all these reports of increased profits from Corning, AT&T, and Texas Instruments, one would expect to find executives - supposedly profit-orientated - rushing to implement the kinds of work changes described above. But they're not: it's a case of their long-term interests of maintaining power outweighing their short-term interests of making higher profits.

As one Ford manager said, after hearing about plans to eliminate the assembly line, "But where will it all lead?"

Questioning work can set off a chain reaction in our minds and it's difficult to predict how or where or when it will stop. Once the employee begins questioning and redesigning her own specific job, she may want to redesign her department, her floor - maybe even the company. Once she questions the authority of her immediate supervisor, she may begin questioning the authority of the Board of Directors . . .

Feminists have said they want to create a more humane society, one that allows each person to lead a productive and creative life, with control over the institutions that affect her. Fighting for workplace control is an essential step in achieving that goal of a more humane society.

Most of us have experienced the bitterness, the frustration and depression from our jobs. At the end of the day we want to escape via TV, drugs, alcohol, sex, consumerism, yelling at the kids - or by crying all the way home on the bus. We really deserve - and can make - a better life.

The First Sex

Elizabeth Gould Davis

£2.95

DENT



A remarkable documentation of the contribution of women to civilization from classical times to the present day, showing this contribution to be greater than that of men. The author repudiates '2,000 years of propaganda' and, drawing extensively from history, mythology, archaeology, and science, replaces patriarchal assumptions with astonishing facts.



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A weight off my head

Karen Durbin



Excerpts from a diary:

27 August. I'm going to get my hair cut off. I'm tired of it. Have to find a good place that won't leave me feeling miserable.

31 August. Spent four pounds and two hours at one of the fanciest hairdressers in London yesterday and came out looking like a suburban matron, circa 1962. Awful. Bought some clippers and finished the job myself. It now looks properly boyish. I'm at last glad I got it cut . . . Spirits have risen considerably . . . I really feel like working again. Amazing what a new head will do for a woman.

4 September. This hair cutting business means something. Several things, probably, none of which I've been willing to think about. But here goes. Images of shorn heads fill my mind - and, oddly, propel me to the bathroom to take a little more off. The French girls whose heads were shaved in punishment for sleeping with German soldiers. Lavinia in *Titus Andronicus* after she's been raped and mutilated. Help. What's going on here? It feels sexless to have so little hair. And defiant. As if I'm thumbing my nose at the whole idea of trying to be sexy. It also feels satisfyingly unserious. Motives? Well, I wanted to . . . But. Withdrawing. Retreating. Making declarations to myself, to R. Punishing myself and him? Oh, but it does feel good. Parting with vanity. End of earth mama/drug queen era. Simpler and not so heavy to look like this. I'm travelling light.

It was an eventful summer. A long, complicated love affair came unravelled, leaving me completely on my own for the first time in several years. I quit my secure, well-paid government job to take a chance at the insecure, badly paid hustle of free lance writing. And I got my hair cut off.

You mightn't think the third item on the list deserves to be up there with the other two, but it does. Hair is important, a potent symbol dating back to (and doubtless well beyond) the Samson myth. A woman I know said that when she cuts her husband's hair, he gets nervous. "He likes the way I cut it," she said, "but it's a castration thing. It freaks him out a little every time."

Hair is a symbol of sexuality. Among the more austere sects of Orthodox Jews, a married woman must wear a wig to cover her hair when she appears in public. To go bareheaded would be an insult to her husband, a display of wantonness.

The heroine of Ibsen's play *Hedda Gabler* is considered to be one of the most powerful and difficult roles for an actress to play. Hedda is a dynamo, larger than life, who rages against the stifling bourgeois world of her marriage. But a motif that runs through the play is Hedda's thin hair and her anger at its thinness. It infuriates her that Thea Elvsted, the soft, gentle little lady who competes with her for the affections of a poet-lover, has thick, luxuriant hair. In the play, Thea is the essential female. Hedda, for all her immense force of character, is a sexless creature - stormy and ambitious, more interested in making an impact on the world than in making love.

Finally, take a look at the last 15 years. I reached puberty in the America of the late 1950's, the era of the post-war togetherness, when

the family was glorified out of all proportion, when sex roles were rigidly defined and sex itself was suppressed. The boys I dated had crew cuts and "flat-tops"; they came as close to being bald as they could without shaving their heads. The girls I knew had short, neat haircuts or, if their hair was long, carefully set, shoulder length pageboys. (Manufacturers got rich off hair spray in the '50's the way they're getting rich off vaginal deodorants now.)

We were, of course, Good Girls and Nice Boys, well behaved, middle-class children, the future leaders of our country. The Bad Boys and Bad Girls had more hair. The boys had duck's ass Elvis cuts, well greased, with a teardrop curl in the front. The girls looked like Jane Russell or Marilyn Monroe - long, looser hair than ours, with slightly frowsy waves falling over one eye. The difference between our styles was one of sex. Bad Boys and Bad Girls were frankly sexy, with their greasy curls and frowsy, flopping waves. We knew about them: they Did It, at drive-in movies, in parked cars. They were going to go blind some day, and they weren't going to be the future leaders of their country.

Then came the '60's, and the previous decade's hard shell of sexual myths cracked wide open. The line between good girls and bad girls began to blur. We were all on the Pill by the middle of the decade. Boys stopped looking like Marine sergeants and started looking like the Beatles. Political protest marches filled the streets, the women's movement erupted, and sex roles started breaking down. Through it all was this amazing sprouting - hair seemed to grow on everybody under 30. The phrase "long-hair" in America no longer meant artistic foreigners who played Beethoven, it meant *kids*. We were like so many green weeds, shooting up through the cracks in the concrete. At first, the change was moderate. Girls wore long, smooth, straight hair, ironing it for hours, if necessary. It looked more natural than the elaborate hairdos of the '50's, but if you weren't blessed with long, smooth, straight hair, you had to work at it. Boys' hair remained cautiously Beatle-length, which wasn't so static, since the Beatles appeared on every new album cover with another inch of hair.

By the end of the decade, the vanguard types who started out shaggy had gone into Total Freak. Afros, Isros, great tumbling, tangled clouds of hair emanated from their heads. And the style had filtered back to the straight world. Stockbrokers got their new long locks "shaped" at special unisex barbers. Young construction workers showed three inches of curl below the edges of their hardhats. It was a very hairy time, memorialized in a musical that's still running in the West End. A restrictive sexual morality had given way to something looser, easier, more fun, and we wore the symbol of the change on our heads.



For women, especially, it was as if we were announcing our sexuality. I remember vividly when I stopped setting my long hair. I'd gone to the country with some friends, and we got caught Saturday afternoon in a summer shower. For me, that meant waist-length instant frizz. I was about to hide the mess in a scarf when our host, a photographer, asked if he could take some pictures of it. He put me in front of bright lights, sat me on rocks out in the sun, generally made me feel like Veruschka. "You've got wonderful hair," he kept rhapsodizing. "God, it does so many things." My lover looked on, grinning. We'd had a running battle for six months over the issue of my "ugly" hair, and now he'd found an ally.

I wore my hair like that for almost four years. It was, as they say, my most distinctive feature. I never did think it was pretty, just wild and wooly. Earth mama/drug queen. It became a litmus test: uptight people didn't like it, hang-loose hippies did. My lover loved it; he found it sexy. My mother hated it. She probably found it sexy, too.

I found it inconvenient. It had a way of getting caught in car doors and other people's coat buttons. It took an hour to wash and brush and a half-day to dry. It got in my eyes when I rode my bicycle.

I put up with it, anyway. My only real doubts about it had to do with feminism. I was active in the women's movement, and it always struck me funny to go to a meeting and see all us activist women, in our jeans and teeshirts and sturdy boots, talking about the hassles of being sex objects, and yet, with no more than one or two exceptions at every gathering, we all had outrageous heads of hair. Impractical, inconvenient, downright counterrevolutionary. A good thing we weren't guerilla fighters in Bolivia. Two yards into the jungle, and we'd all have been hopeless tangled up in the underbrush.

To be fair, I don't think it was simply vanity. We were making a statement with all that hair. That we weren't nice girls any more. That we were wild and wooly and out of control. The movement in America has been dominated largely by middle-class women, and we had myths to break.

However, change is in the wind. Very short hair is beginning to look attractive again, on women (although I don't ever want to see another crew-cut again, on man or woman, as long as I live). Our eyes have probably been prepared for this by the advent of the shag. The shag, which became popular in New York a year or so ago, was the definitive compromise haircut, half-long, half-short. Three men I knew turned up in as many weeks then with suspiciously short hair, not very short, but they didn't look freaky any more. Oh, my god, I thought. Here it is, the backlash. The '50's all over again. Nixon. Apathy. Good girls. Bad girls. And all the rest of that dreck.

"No, man, that's not it," said one newly shorn friend. "It's just that all that hair was getting to be a drag to take care of. This is easier." I watched him for signs of incipient fascism, but there haven't been any. He goes on being an idealistic radical lawyer for lost causes. Whew.

It may just be that we've made our point, and we don't need to make it any longer. Short hair is easier to live with, and it feels as natural and appropriate to my way of life as blue jeans and comfortable shoes. But apart from the issue of announcing one's freedom from convention, there's the not-so-simple matter of sex. And since I'm human (and heterosexual) as well as feminist, I can't pretend it's not important to me to know that I can attract men who attract me. At the same time I enjoyed the freedom from all those hours of washing and untangling and drying. I couldn't help wondering if I'd be sexless without my plumage.

Fortunately, these questions have a way of answering themselves. There was this party, see, where I met this man . . . He says I look like a pineapple when I wake up in the morning with my three inches of hair standing up in spikes. But it's okay. Turns out he likes pineapple■

NEWS

'The problem is not the unwillingness of people to lend, it's the ability of the single girl to afford the mortgage repayments' by Stephanie Norris

You're tired of sharing a flat or a house with people who get up early, run baths in the middle of the night and finish off your plonk. You want a place of your own. You don't have the means to buy a piece of property outright, so you want to get a mortgage. As a single woman, what's your best course of action?

This is what I set out to determine. And really not having much of a clue about money matters, knowing only that getting a mortgage has something to do with building societies, I decided I needed help. So I resorted to the Yellow Pages and discovered a whole column of fairy godmothers called mortgage brokers - the middlemen whose job is to get you and me the mortgage we want at the best possible rate. I picked one at random - City and Provincial - and went along to talk to their Mr. Rogers, who's been mortgage broking for 12 years, in all of which time, he maintains, he's never had any difficulty in arranging a mortgage for a single woman. But he added that because single women tend to try to get a mortgage at an earlier age than single men, they're more likely to be turned down by a building society on the grounds of insufficient income.

If I came to Mr. Rogers to get a mortgage, what would he want to know about me?

'I'd want to know your age, your job, how long you'd been there, your income, prospects you might have. For instance, say you're a civil servant earning at the moment £2,000 a year; in three years' time your income may have gone up by annual increments to £2,300 a year, and certain building societies will allow you to borrow on your "anticipation" - providing it can



Well Miss Smith, if you stay at your job in The City, you can afford a house in Outer Wapping... and maybe get a Bank loan to cover the fares... Williams.

be confirmed by your employers.'

Suppose I was a 21-year-old secretary or factory girl earning £1,800 a year?

'Well, technically, your borrowing power's about £5,400. So you could buy a £6,000 property. The difficulty is, you won't get a £6,000 property in the immediate London area. That means you'd have to become a secretary somewhere else, and then probably your money would drop. It's a problem. But that is the only problem, in my opinion: it's not the unwillingness of people to lend, it's the ability of the single girl - or single man, for that matter - to afford the mortgage repayments. Especially now, when the interest rate's high.'

What about the single divorced woman?

'The building societies might well ask her ex-husband to act as guarantor, because they'd probably be lending her money on the basis of his maintenance payments. But he wouldn't join the mortgage, his name wouldn't be on the mortgage deed; the property would be entirely hers.

'If the woman wanted to get a mortgage because she wanted her mother or both her parents to

live with her so that they could take care of her children while she was at work, then it's possible that the building societies wouldn't insist on her ex-husband going guarantor.' (The building society which won't give any single woman a mortgage unless she has a male guarantor is now, according to Mr. Rogers, 'very much a rarity.')

What kinds of mortgages are there, and whom are they most suited to? Under the government option scheme, which Mr. Rogers describes as being 'certainly for the person in the lower income bracket', a member of a building society with a base rate of 11 per cent gets a discount from the government of 2½ per cent, so that he or she pays interest at the rate of 8½ per cent. But you don't get tax relief on an option mortgage.

It's also possible to get a mortgage from your local authority. But it's up to you to find out: some local authorities may have money to lend at a reasonable rate of interest, others will say, sorry, we just have no money, we're not lending.

The best way of getting a mortgage, Mr. Rogers believes, is by means of what he calls 'the endowment with profits

contract.' I asked him to explain it to me.

'Let's take the simple one first - without profits. You borrow money from a building society, which will take the deeds of the property as collateral, and you effect an endowment policy. You pay the building society only the interest on the money you've borrowed, and you pay the insurance company the premium, which represents the capital repayment, while having life cover at the same time. At the end say of 25 years, assuming your mortgage lasts that long, the endowment policy matures and automatically repays what you borrowed - and you will have had tax relief on the interest and the premium during the entire period.

'If you choose the with-profits policy, at the end of the 25 years you have the deeds of your house plus a fairly hefty capital sum: a £10,000 mortgage will yield £25,000. So you pay back the £10,000 you borrowed and you've got a tax-free sum of £15,000.'

What return does the mortgage broker get?

'He doesn't get any part of the interest, so it's his job to get the lowest rate he can. He gets commission from the insurance company for arranging the insurance; in the case of the person who already has all the insurance she wants, he may charge a fee.'

Mr. Rogers' parting words to me were: 'Beware of the mortgage broker who charges you a fee in advance.' And so long as you bear the warning in mind, I think the first and best thing to do if you want to get a mortgage or prepare the ground by saving with a building society is consult a mortgage broker. He is the expert, after all, and his advice is for free.

Wasting away..



Hilary Creek, along with three others was sentenced to 10 years imprisonment last December for her supposed involvement in the Angry Brigade. The actual charges were conspiracy to cause explosions and possession of weapons.

This sentence was passed in the face of (though the judge saw it as a response to) the juries' plea for leniency. The Judge, in his summing up, accepted that they had all done good work within the community and the 4's constructive outlook was reflected in the way they conducted the trial: confronting the state's 'evidence' of both the police and the so-called scientific experts.

So Hilary was sent to the long term wing of Holloway Prison. Over the next few months she gradually but consistently lost more and more weight. It took a relatively long time before her condition was officially diagnosed as 'anorexia nervosa' - visitors recognised it as such long before the medical staff saw fit to call in an expert consultant.

The Appeal for the 4 against both sentence and conviction came up in June. It was dismissed. A medical report was submitted by the consultant about Hilary. He said that he would like her to go to a hospital where she would get specialist treatment and attention. This, the judges said, was out of their jurisdiction and up to the Home Office.

In the next few weeks Hilary's weight rapidly decreased until she was only two thirds of her original weight - then the Home Office acted and sent her to Halliwick hospital.

The treatment she received there was first of all a strict diet of 4000 calories per day (the average intake for a woman is 1500 per day) - originally to get her system working again and then to bring her up to a normal average weight. (Anorexia proves fatal when extreme weight loss

eventually results in the physical impossibility of sufficient food intake). She also had group therapy sessions and constant consultations with doctors. Her stay lasted three months - now she is back in Holloway.

That is a brief history of what has happened to Hilary. Now I would like to explain 'why', what could be done in general and for her in particular.

Before Hilary was arrested in August 1971 she led a constructive and active life: taking part in various community struggles of squatters, claimants and the women's movement. All 4 felt themselves to be 'likely candidates' politically for the police to arrest them, when there was pressure to secure the arrests of the Angry Brigade. Even after the arrest she did not passively put her case in the hands of lawyers (as she said 'my life was at stake - I could not trust it to any middle man') - but worked long and hard preparing speeches and cross examination. The trial lasted six months and imposed incredible strain on all involved, but new energies and strength emerged and were sustained to fight the injustice of the situation.

Suddenly, at the end of this Hilary, Anna, John and Jim faced ten years in prison - cut off from people they loved, condemned at 24 to a negative existence that could only be seen as a waste of one's life-time.

Prison meant becoming a number and physically losing all control of what they did.

'Anorexia nervosa' although characterised by a loss in weight from a rejection of food obviously has a psychological foundation. Expressed very simply, the wasting away is a person's way of expressing her fight against her situation. For example one of the most common sections of people that suffer from anorexia are adolescent girls not wanting to grow up and face the anxieties of womanhood in our society - so

physically they prevent themselves from developing breasts and menstruating. It is dangerous and can kill because the person who suffers from it rejects food compulsively. So, unless friends or an informed doctor recognise in time the result could be death from mal-nutrition.

In prison Hilary has no control over and no real use for, her body. So unconsciously she started to reject the food that meant that she was participating in keeping herself alive in that situation. The 'unconsciously' must be stressed for it is a medical fact that anorexics do not realise why they are rejecting food. The patient can only begin to cure herself when she realises what she is doing and comes to terms with why she is doing it. More women than men suffer from anorexia - this can be linked to the way women in general are conditioned to place greater emphasis on themselves as objects - a body image - and also to the way women often internalise their problems. For instance many women in Holloway respond to the situation by slashing their wrists - self destruction is their response to their environment.

So Hilary was given this brief respite. In sympathetic

surroundings where she could talk to doctors and other people suffering from the same thing. She improved - only to be returned to a prison which had originally brought out the symptoms.

In addition, prison diet is generally inedible; people either get fat from too much carbohydrate or too thin because they cannot eat fats and are given nothing else. Whose health would not deteriorate on one piece of fruit per week for years. We want a general improvement in diet for all prisoners to at least a basic nutritional standard.

'Anorexia nervosa' is a tremendously complicated disease. There is no cure as such. People suffer from it for years on end. Knowledge is increasing but limited. So we demand an amnesty for Hilary Creek on medical grounds. Her immediate release is the first step towards securing the possibility that she will not suffer permanently from the damage that prison has done to her.

Will anyone who perhaps has suffered from anorexia or feels that they can help in any way in this campaign please contact the Stoke Newington 5 Defence Committee, 54 Harcombe Road, London N16.

Monica Willis.

**If you think
you might be pregnant-**

where do you go from here?

Come and see us at 40 Margaret St., W.1. (we're just behind Oxford Circus), or call 409 0281 for a free pregnancy test and any advice you need.

We're the Non-profit-making Pregnancy Advisory Service. (PAS), a registered charity.

Pregnancy Advisory Service, 40 Margaret Street, London W.1.

PAS-While there's still room for doubt.

Thanks for sending us in so many insulting ads this month. Due to lack of space we haven't been able to include them all, but they'll appear in due course.

The following is an extract from a Femfresh press release which we received in the office . . . another, even more involved way to try and sell a useless product.

The party season is with us again, making this one of the nicer times of the year, and whether it is you who is throwing the party, or whether you are to be someone else's guest, the secret of your successful appearance on the day is "be prepared". There is nothing worse than getting a surprise invitation 24 hours in advance and having a mad panic wondering what to wear and how to look. A little bit of advance preparation now will eliminate most of that, and ensure you arrive on time looking composed and confident that you are well groomed. So take an evening this week when you've nothing much to do, and start on your party countdown . . .

It is no good rushing home from the office or the shops with half an hour to get ready; an hour is really the minimum to allow for leisurely preparation.

Start by running a tepid bath, with your favourite additive to tint the water and give you bubbles or just a light moisturising Bath Oil, both of which tint the water green and have a deliciously herbal fragrance. While the bath is running, put out your clean undies, clean your face and set your hair in rollers. It really is worthwhile putting rollers in while you have your bath, as the steam seems to help the effect and even half an hour in rollers will put a surprising amount of

SELLOUT

bounce back into a rather tired set. Don't have the bath water too hot, as apart from drying the skin this will have undesirable secondary effects like giving you crinkly fingers! As the bath is running out, splash yourself all over with cold water, as this is very good for toning the skin as well as being very exhilarating. Pat rather than rub the skin dry, and apply body lotion if you like it.

Next come the deodorants, but do remember that the skin must be completely dry before applying them, otherwise they will not be fully effective. Femfresh do a choice of spray or roll-on deodorants for underarms, and this year have introduced a new fragrance into their range called Herbe. This fragrance is matched in the intimate deodorant spray, which has a cooling perfumed effect which will last throughout the evening.

So there you are at last, all dressed up with somewhere to go - hair done, face made up, clean and sparkling all over. Don't forget to put the minimum of essentials in your handbag: a little money, keys, make-up for re-touching, lacy handkerchief, comb and a couple of moistened cleansing tissues in their little individual sachets. These last are invaluable for a quick freshen up anywhere on the body should you feel it necessary as the evening wears on.

If you've taken this much care in preparation, you can't help but radiate confidence, and that's at least half the beauty battle. So off to the party, and . . . have the fabulous time you deserve!

Classified ad from Time Out - who have now agreed to censor all such ads. Sent in by Sarah Early.

Dear Spare Rib

I wondered if you had heard of a Religious Movement called the Children of God.

Recently, I was handed one of their pamphlets entitled "Revolutionary Women" written by Moses David.

Amongst its six pages, feminine intelligence is mentioned - but it is vague, at times alluding to a mystical theme, in the form of keeping a man's love with . . . "magnetism of the mind and inspiration of the spirit". In another paragraph, one is delighted to note that a man "can be in love with a woman's mind".

What would be revolutionary about the women who take heed of the words distributed by the Children of God? They can, if they wish, still look and be sexually alluring without the aid of lace and leg. Long dresses made of wool "defily draped can still be quite revealing and very provocative". Yet the author sounds a little disappointed in his woolly creation, appearing to be more enthusiastic with the subject of summer clothing.

There is more revolution. Even if you are "one of those poor little stick girls" you are saved - the Children of God men would rather see the real thing than force you into a padded bra.

One section devotes itself to hair. Our long, straight crowning glory, which falls gracefully over our shoulders "is not only extremely beautiful" but also (wait for it) "sexy and provocative."

When the weather is hot, we may tie back our long strands. Mr Moses David enjoys "peeking" (at a woman) - but he is not the kind of man who appreciates sex thrown at him, particularly as some parts of the female anatomy are unpleasurable. He dislikes "crotch shots" but goes on to say "It's nice to know it's there when you need it."

Woman the commodity. A jar of pickles waiting to be tasted.

For this virtuous man, anathema is being faced with the vagina of a woman. It would be like "sticking something ugly, dirty and smelly right up" his "nose".

Woman is degraded. She is partly unclean. And Mr David knows the Bible. Does it not speak of "uncomely parts". God, then,

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did not make everything perfect?.

Moses David is also versed on the subject of Art. He is aware that great artists also believed certain parts of our bodies were unattractive and therefore not depicted in their work.

And so the pamphlet continues.

It tells me of a "false phobia" I possess regarding unwanted children. Reminds me of a past when men took more than one wife; the women did not mind for they had the home and children to keep them occupied and happy.

It tells me it is the nature of the man to explore.

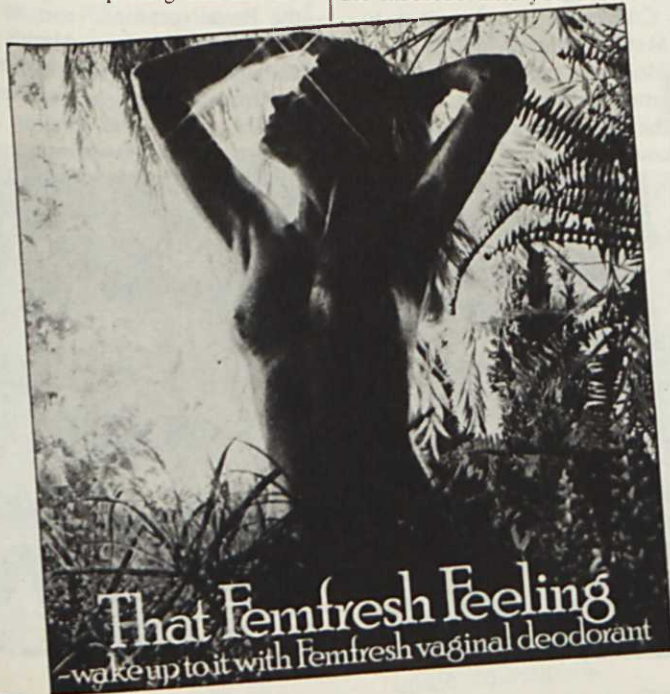
It tells me the story of a woman who looked to be loved instead of giving her love.

The pamphlet ends with a few words on the giving which creates happiness. Released from the main text, the words hold truth and beauty, relating to the pure, unselfish love known through or as God, to give for no other reason than to produce happiness. However, placed as it is, within the general structure of the pamphlet, it is additional tuition for being a sacrificial woman, where only the man is to receive.

I felt the title of "Revolutionary Women" partly traded on the interest which has been aroused by the various Women's Liberation Groups and having now learnt more about the C.O.G. hope that women will not mistake their literature, particularly the above publication, for a source which is the beginning of true liberation.

Yours sincerely

Diane Spary London W.4.



WHAT MONEY MEANS

Dear Spare Rib,

I was very disappointed by the article on economics in the News section of issue 16. There are enough newspapers putting the bosses' point of view without your magazine confusing us still further. Let me explain - 'All the indicators point to a boom on its way to busting' said the article. Whose boom? It's not ours, we've got a pay freeze while prices have gone up. Profits have risen to a new high - it's a share-holders', factory-owner's boom. Another quote from the article: 'Admittedly we can't blame the British Government for the inflation because inflation is world-wide.' Like hell we can't! It's their lousy, capitalist system we're living in and inflation isn't sent from God - as they'd have us believe - there are reasons. Reasons which Spare Rib should be explaining, instead of mystifying further. One way advanced capitalism gets higher prices constantly is by monopolising supplies: 7 giant oil companies control 70% of the world's oil and natural gas production and they FORCE the price up - for profit. Meat prices rise and we are told there's a shortage, what we are not told is that the beef-packing industry doubled their profit last year. Nor are we told that an economy geared for war creates inflation - and we are at war in Northern Ireland.

The article is based on explanations handed down to us by the Government and company owners, explanations which mystify, confuse and bore us. What is a 'post-Keynesian Government'? What does 'it may be doubted how far the act will affect the relative patterns of average earnings' really MEAN?

To say that 'women are a minority economic force' is not true! This lie must not be perpetuated. Without secretaries companies would seize up. Without women at home cooking, washing clothes, producing and preparing the next generation of workers, cleaning, nursing, the workers this economy relies on couldn't even get to work in the morning! And it needs people with the time to spend buying the products industry makes, too.

To exclude house-wives when talking about workers is to be blind - house-wives *work* - they just don't get paid.

'The field of communications' is not classified as 'women's work' - the TV and the press are male-run, do you mean manufacturing of electronic components?

The article seems to confuse Christianity with capitalism! Christianity may be 2000 years old, but the beginning of capitalism is not so neatly dated.

The underlying assumptions of the article are clear at the end: 'not until the value of 'women's work' is realised . . . can their status be altered'. Realised by whom? Valued by whom? The Government, the company owners?

It is not in their interest to pay us the full value of our work - for then, where would their profits come from? Nobody has ever given workers anything - we've had to fight for it. Why *should* the profit-makers give anything away? They are not altruistic. They bring in laws to break strikes, they pay accountants to fiddle their taxes whilst we P.A.Y.E., they find ways to avoid giving equal pay whilst we find we can't afford meat anymore.

The profit-takers join the Government, to look like do-gooders, and then they take our money, call it taxes and spend it 'for' us. But they are still *stealing* - because *we* created those profits and taxes, *we* made those products, directly or indirectly, that create the value which is the wealth of this country. (We are allowed to vote every year for who should spend our taxes - Tweedledee or Tweedledum.)

We must start to realise where our money really goes and stop relying on the bosses' information. It is essential we do not fall for their terms of reference and their values.

Linda Dove

London, SW11

The ones that got away..

Reading the press given to the King/Riggs tennis match, you have to be glad she won. For the media people went to such lengths to outdo each other with silly comments, what they would have said if she had lost doesn't bear thinking about.

As you will remember, it was Riggs who issued the challenge, Riggs and the press who set up the match as a conflict which would settle this women's lib business for all time. It would have been hard to find a movement woman anywhere whose feelings about the match were any stronger than amused tolerance; for many more, the dominant emotion was annoyance that the movement should be so exploited in the interests of exhibitionism and financial gain. None of which stopped the Daily Express running a full-page post-match analysis, in which Chapman Pincher declared that "those women's libbers who consider it a proof of sex equality, simply underline their intellectual inferiority;" and Hugh McIlvanny, with the air of one who must now tell the poor dears the truth for their own good, announced (after carefully explaining that true women's liberation doesn't really have very much to do with tennis matches) "Ladies - *you* were conned." (The italics are mine.)

Congratulations, however, to Marion Delgado and Sybil Morrison, who managed to get letters printed in the Express and the Telegraph objecting to their coverage of the match, and

pointing out that it was Riggs' challenge. Billie Jean played to shut him up, and that she did. Perhaps she could play a few Fleet Street editors next?

Marriage has been in the news again. Resounding cheers for Lady Norman Walker, wife of Sir Hugh Norman Walker, who has refused to accompany her husband to the Isle of Man where he is to take up his position as Lieutenant-Governor in December. She prefers to remain at her Wiltshire home. And why, you may ask, is this anyone's business but her own, and possibly her husband's? Well, you see, various duties are "expected" of the Lieut.-Governor's wife, in the field of (guess!) "social and charitable affairs of the island;" and the island's politicians are making representations to the House of Commons to see whether the obdurate Lady cannot be shifted from her insistence on being an individual separate from her husband and his job. Sir Hugh may even have his appointment curtailed if his wife doesn't toe the line. His salary is £6,500 a year, plus £3,000 expenses. No mention as yet of a salary for his wife.

And while we're on the subject of marriage, did you know that the stamp designer Clements Hughes wanted particularly to depict "the fairytale quality of the Royal romance," and, to this end, had moles from Mark's face and stripes from his tie blotted out from the photos which he used?



That "women's liberation is impossible under capitalism" is a cliché that it is easy to grow tired of, particularly if you spend much time reading the left-wing press. For the impression gained is that it won't exactly be a foregone conclusion come the socialist revolution either.

Not that the Morning Star, Socialist Worker and Labour Weekly don't give diligent coverage to women on strike, women in demonstrations and women in prisons in reactionary countries. But the male domination of the editorial boards is still glaringly apparent. Labour Weekly publishes pictures of 'Coal's Queen's' (i.e. winners of a beauty contest which, being run by honest workers rather than wicked capitalists, are presumably all right) while the Morning Star still prints the occasional woman in a bikini (just a fashion photograph, you understand). The Star also follows the example of the capitalist press in confining stories about women to the Woman's Page (or "Womanwise" as it is called in the Star). On October 2, an excellent story about battered wives was neatly placed between a blonde model exhibiting "knitwear for autumn," the children's "Discoverers" section, and a story about a Greek woman's sufferings in prison, under the heading "Babay was best man in prison." Since when was the battering of wives a solely female concern? Of course there's a great deal that women can do for themselves on this, as Chiswick Women's Aid has shown, but the problem is not going to be solved until men stop doing it. Is the Star so sure that it has no wife-beaters among its readership?

Remarkable piece of double-think by Labour Weekly columnist Julia Langdon on September 28; on the one hand she's defending her own acting as judge at a beauty contest on the grounds that "beauty contests

bear as little relation to the cause of the women's movement as sliced bread has to the wheat growing in the fields;" on the other, two paragraphs later, she's saying there's no hope for a change in woman's role until there is a "change of attitudes!"

The same paper carried, on October 5, a column by MP Joe Ashton, that looked as if it was going to be quite good. It began with a confession that he has no idea what food costs in the shops because his wife does the shopping.

Now this will come as no surprise to most of us, but nonetheless it was nice to hear a Labour MP admit it. But as the article continued, it became increasingly and sickeningly clear that it was meant to be a *funny*; that this representative of the workers thought it a great lark that the majority of the people in Westminster who are always telling us to tighten our belts, shop around and make sacrifices, have never been shopping in their lives. In time-honoured music-hall style he goes on to describe how his wife nags him on this point; and his punch line is to offer to lend her to the Prime Minister because "she's driving me barmy."

Socialist Worker on October 6 carried a letter from Nancy Bain, all about how "strikers' wives" should be involved in the dispute so that the employers and media will not be able to use them as strike-breakers. She's right, of course, but it really is about time that the left stopped talking

about "strikers and their wives" "workers and their wives" "trade unionists and their wives" (phrases bandied about so frequently at the Labour and TUC Conferences that one grew weary of even feeling indignant) and remembered that increasing numbers of workers, strikers and trade unionists are women . . . and some of them have husbands.

Keith Joseph, charmer that he is, must, incidentally, take the award for chivalry with regard to strikers' wives. Speaking in the debate on social services at the Tory Conference, and referring to the question of S.S. payments to the families of strikers, Joseph said that although the Tories would never have introduced such a scheme, now that it was here it would be a little difficult to abolish. "It's always dangerous to take a bone out of a dog's mouth," he said, "particularly when the dog has a wife and child."

This being pre-election year, all three party conferences were making correct noises about anti-discrimination and equal pay. Also, you should have seen Keith Joseph, again during the social services debate, announcing proudly, "All child credits are to be paid to the mother." You should have heard the applause. You'd never have guessed that it was his idea to pay them to the father, and that he was backed into a corner by an unprecedented coalition of

women ranging from the W.I. to the Claimants' Union, and forced to give in.

Dennis Healey, at the Labour Conference, when he'd finished warning his "brothers" that they would have to pay more taxes (are sisters to be exempt?), convulsed his audience with his riposte to a woman delegate who used the expression "bartered brides" as a serious metaphor to make a political point. Purposely misunderstanding her to have referred to *herself* as a bartered bride, "If my wife wasn't here," chortled Dennis, "I wouldn't mind putting in a bid myself." The audience fell about. And what on earth has happened to the Liberals? Ten MPs, an eleventh in the offing, and still no token woman?

Three more widely-used aids to essential femininity have now been declared harmful to our health: Volpar contraceptive paste contains lethal quantities of mercury; a black cosmetic paste used by Asian women is causing eye-damage; and Albert Ruffitt, of the British College of Naturopathy and Osteopathy has condemned surgical corsets, since they cause slackening of muscles and only mask the real problem of obesity. "Women's lib have drawn world attention to their cause by throwing away their bras," he said (doubtless grinning proudly at the originality of his quip); and then went on to display his total failure to get the

Women's Lib. walk-out hits Hoover plant at Merthyr

Western Mail Reporter

A WOMEN'S Lib dispute hit Hoover's Merthyr factory yesterday when 127 women clerical workers were on strike over a demand for wage parity with their male colleagues.



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point by adding, "How much more sensible it would be if women decided instead to throw away their foundation garments."

MCP - male chauvinist photograph - awards this month go to the Observer magazine which accompanied an article about female bagpipers with a backview of one with her skirts blown up by the wind to reveal (titter) red knickers; the Times for its picture of an Israeli "girl soldier" putting on make-up in the heat of battle (but have you noticed how, even in the Times, casualties are always listed as "men"?); and the Daily

Telegraph for its pin-up-type pic of Ursula Dreisbach, West Germany's youngest woman judge, captioned, "offenders might well be excused for considering it a pleasure to stand before the judge." But the best, the very best of all, comes from the Western Mail: their report of the equal pay strike at the Hoover factory in Merthyr, was accompanied by a picture of three woman strikers chatting in the kitchen of one of them. Two of them are having a nice cup of tea; the third is Hoovering. . . .

And was it really so funny, that Gambols cartoon in the Express

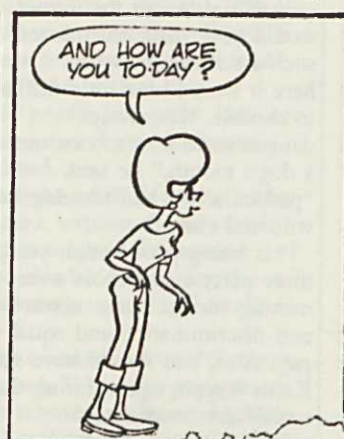
on October 10 which showed Gaye Gambol apparently chatting with someone while she does her housework, only to reveal, in the final frame, that she is in fact talking to her own reflection in the mirror: "I know its silly but I get so lonely at home all day with nobody to talk to."

Finally, a few brief tales. . . all-girl crews have been barred from the Tall Ships Race for next year. John Hamilton assistant race director to the Sail Training Association, explained that "while girls might have more intelligence than boys, they

do not have the strength which is a permanent worry to a skipper." (An all-female crew took the Sir Winston Churchill to victory through gale-force winds last year.) . . . Judy Gee has been banned from entering the Miss Australia contest because she has an illegitimate son, and "the moral aspect is most important" . . . and Bianca Jagger has confided to the Express that she wishes she had been born a man, and if she had been, she would have been a revolutionary. What's keeping you, sister?

Zöe Fairbairns

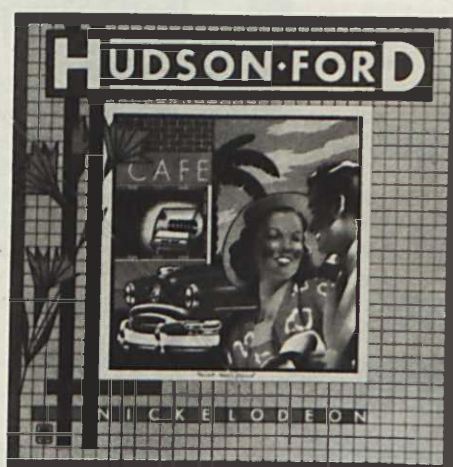
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Joe Egan and Jerry Rafferty have written and played yet another album of future classics. And once again produced by Lieber and Stoller. AMLH 68209



CHILE

-women give wedding rings to Junta *Tracy Ullveit-Moe*

Following his election as the first democratically-elected Marxist president, Salvador Allende embarked upon the Chilean 'Road to Socialism' - a course which required and did include a special programme for women.

Salvador Allende's government has been overthrown, the gorillas (The Military) are back in power and in Santiago, special bronze rings have been cast, inscribed 'Chile' and are being awarded to women who turn in their wedding rings to be melted down and used in a 'national reconstruction fund' established by the military junta.

As both left and right attempt to analyse the import of the military coup, returning foreign correspondents tell sad tales of the role which middle class women and officers' wives played in bringing about the overthrow of the democratically elected Popular Unity government. In the south of the country it seems that the wives of naval officers actually organised a campaign to lock their husbands out of their own homes or at least bedrooms until they agreed to support the junta's coup. In other areas of the country middle class women reportedly threw chickens at army officers and soldiers, taunting them to assert their masculinity by taking up arms against Allende. In another incident, military barracks were painted 'baby blue' in another jibe at the 'school girls' who didn't act as quickly as the paint brush wielders would have liked in bringing an end to Chile's experiment in democratic redistribution. And anyone who followed the news from Chile in the months before the coup was all too familiar with the spectacle of middle class women taking to the streets with their empty saucepans, encouraged by



Beatriz Allende, one of the daughters of the late President Salvador Allende, killed during the savage fascist military coup, and Vilma Espín, member of the Central Committee of our Party, shortly after the former's arrival in Cuba on the same Aeroflot flight that brought the officials of our Embassy and other Cubans and Chileans to Cuba. With them is the young granddaughter of the beloved President of Chile and the son of another Chilean comrade. (Photo courtesy of Verde Olivo)

opponents of the Allende government, to protest at the lack of consumer goods and food shortages.

Obviously, there were deep-seated tensions which tore apart the Allende regime and brought the armed forces into Chilean politics for the first time since 1932, and the women's paint, chickens and saucepans were merely symptoms of the refusal of certain sectors to give up privilege peaceably, but it still instructive to understand why so many women wished to see the Popular Unity government fall. To do so, it is important not only to take a closer look at what the Allende regime was trying to achieve and the class interests threatened by his policies, but also at the traditional role of women in Latin American society.

Traditional values

The word for man in Spanish is 'macho.' Macho means much more though; it's really Spanish for male chauvinism and 'machismo' or maleness, is an explicitly aired and publically

admired characteristic in Latin America. It's meant things like women being chaperoned wherever they went even after marriage; it means the total domination by the male in the household and in public life; in Brazil it used to mean husbands locking their wives into their own homes while they went to work, with the key.

What happens then when a society, deeply inculcated with such a cultural value, commits itself to socialism? The Chilean 'Road to Socialism' which President Salvador Allende embarked upon in 1970 after his election as the world's first democratically elected Marxist president definitely needed to, and did include a special programme for women. Allende said 'Without the fighting presence of women, there can be no revolution,' while his wife Hortense Allende, a prominent leader in the Chilean women's movement, now in exile in Mexico, insisted 'When someone speaks of the New Man implied by Socialism, it is understood that it does not exclude the

Woman.' Pressed from the left and the right, aware of the need for support from women, and the necessity that the feminine 50 per cent of the population participate in building a new society, Allende presented what on paper at least, looked to be impressive schemes for improving the position of women. However, before we see what the Popular Unity government tried to do for women, it is necessary to realise the full magnitude of the problem.

Highly stratified society

Although Chile has had higher immigration from Western Europe than most other Latin American countries, and has a larger middle class than is generally found on the rest of the continent, it is nonetheless a highly stratified society, with the extreme income differentials that unfortunately characterise so much of Latin America.

Upper and middle class women have it relatively easy, for when they do work, it is as professionals and as it is customary to have one or more maids in such circles, these women are able to conciliate their various roles. Thus the way of life of a Chilean woman whom outsiders might perceive to be an 'emancipated' or 'modern' woman is in fact based upon the survival of a thoroughly traditional infrastructure - 26 per cent of the women in Chile are maids and those upper and middle class women professionals are very few indeed. Despite the fact that Chile was one of the first countries in the world to have professional women, and the fact that Chilean women have attended University for over 90 years, only 1.6 per cent of Chilean women attend university,

and the percentage of women who become professionals is less than half that of men.

It was many of these women, accustomed to privileged who so vehemently opposed the Allende regime. Women often cling more tightly to tradition and religion, and in Allende's democratic road to Socialism, they saw many threats, even though the Christian Democrats supported the Popular Unity government initially. The Allende regime took steps to divert food to poor areas and raised workers' wages so that armed with new purchasing power, they became rival claimants on resources which had previously been bought up by the well to do. (Although much fuss has been made about the Allende government's creation of food shortages, the fact is that production of a great many goods was up, but, due to the policies of the Allende government, the rich and the middle class were able to monopolise a smaller proportion of what was available).

Seemingly more emancipated

An outsider turning his attention away now from these seemingly more 'emancipated' women of the upper and middle classes, to observe the situation of the urban lower-middle and working class women, many of whom were committed Allende supporters, might again see them as 'emancipated' since they frequently work, but it is certainly not easy for them. Women at this level of society do not have access to professional training and their work is the assembly line or clerical variety with rigid, lengthy hours and repetitive, mind-destroying tasks. Choice of occupation has been rigidly limited at this level as well particularly with regard to technical occupations. Traditionally, women have been confined to weaving and clothing related tasks; 0.1 per cent of women are in work related to electronics; the figure is the same for construction. When examining statistics for such occupations as artisans or goldsmiths, craft-type jobs where we might expect to find the presence of women more acceptable even in a traditional society, we see that the figures are only 0.2 and 1.5 per cent respectively.

In the country, things are even worse. Twenty-two per cent of Chilean women live in rural areas; this is not an especially high figure for Latin America, but the situation of the country

peasants, amongst whom would be found the majority of Chile's remaining indigenous population, is depressing in the extreme. Peasant women, like 'marginal' women the world over, have many children, lack resources, obtain little education, and see little chance of improvement for themselves or their children. Over 50 per cent are illiterate, so

infant mortality is high, and hands are needed to keep the rural household going, it is to be expected that large numbers of children are produced. By 30 or 40, peasant women are aged and defeated; Europeans might think such a woman was a grandmother, who'd spent 60 or 70 years in hard work in the countryside.



that not only is the sort of work they can get severely limited, but it becomes difficult to reach them with information about new government health, education or training programmes. The high illiteracy figures are no doubt related to the high school absenteeism found amongst peasant girls. Their truancy and early drop-out rates are due not only to the long distances which often separates their homes from the school, but also to the domination of the peasant woman by the male at an early age. Beginning when they are 7 most young peasant girls are expected to begin taking care of the younger children; in addition to household duties, she must also take on a heavy share of the agricultural tasks, such as harvesting, seeding and cattle raising. Expected to be submissive to the man, the father, the husband, the brother, and even male children, and exhausted from her triple work load, it is no wonder that many cease to make the effort to get to school.

Very early marriages are the rule, and in a country where

Feminism - but not as we know it

It is no wonder then that Chilean women's organisations are pressed for change, particularly through the Union de Mujeres de Chile, affiliated with the International Democratic Federation of Women. However, in inspecting the programmes which the Allende government tried to bring to Chile it is important to note that 'feminism' as we know it, is not what feminists in Chile have been after. Although there may be isolated individuals or groups who emphasise 'consciousness raising' or the more personally oriented aspects of women's lib of the United States or European variety, Chilean activists under Allende came much closer to positions taken here by 'socialist women'. At a government-supported conference held last October in Santiago on the Role of Women in Latin America Today, the working group on the rights of women put it this way, 'In order that women be able to attain complete freedom, she has the

duty in the first instance, to participate in the people's struggle . . . this participation will enable her to devote the full force of her energy to the common struggle for all of society, which is an indispensable condition for her own liberation.' This is certainly what was to be expected in a country which was officially following a socialist road to development, facing immense social problems and unsuccessfully ? ? ? trying to fight off both external and internal threats to its survival.

Another point to be made is that the woman's movement in Chile has some very basic tasks to accomplish; deaths in childbirth are still high; 14.2 per 10,000 live births in 1971, which, although progress over the 18.2 reported in 1969 before Allende's election, is still an unacceptable figure. Infant mortality was 70.5 per 1,000 live births in 1971; again, progress over the 78.7 of 1969, but nonetheless, appalling. And, birth rates in Latin America are the highest in the world.

These sorts of dismaying statistics result in great measure from lack of facilities and ignorance about modern health care and disease prevention, and are naturally an important concern of the women's movement.

Food programme

Under Allende shops were opened in the country to train women for participation in such industries as electronics, plastics, textiles and glassware, largely closed to them in the past. Maternal Centres which previously operated in a paternalistic fashion to instruct women to better perform household duties, were to be adapted to educate women for active participation in the economy. At the time of the coup Chilean authorities were studying possibilities for expanding the professional education opportunities open to women; Sra. Allende urged that day-care centres and commercial laundries be opened. She pressed for greater availability of tinned foods to shorten food preparation time, and suggested that a line of popular credit be made available for the purchase of household appliances that will lighten housework. She had hoped to see Chile move quickly in providing birth control programmes, sex education, a legal status for unwed mothers, and legal equality for all children. She also pointed to the artistry of the handicraftsmanship skills of many peasant and Indian women and suggested that their work be sold▶

abroad as one means of bringing foreign capital to Chile.

In the health care field, the Allende government initiated a free milk programme for all children to help counter the high infant malnutrition rate in Chile, which doctors now think may lead to permanent mental damage. Clinics were set up to advise on mother and child care both before and after pregnancy; 10,000 volunteers were working in these clinics across the country where anti-polio vaccine was dispensed, and instruction given on treatment of infant and childhood diseases. More beds were allocated to obstetrics (3.8 per 1000 inhabitants) and paediatrics (6.3 per 1000 inhabitants), under Allende than at any time in the previous decade. Demand for Health services were up all around, as people learnt what was available, and became less afraid to ask.

Looking back at the three year

Allende experiment we can see that Chile took several steps in the right direction from a feminist point of view, but that women's liberation, like all liberation in the fullest sense of the word, is a complex and often heartbreakingly slow process which must have institutional support as well as individual commitment to succeed. It is a necessary component of full social change, and won't be automatically brought in on the wings of socialism, but must be fought for within any revolutionary movement. Conversely, any political leader who truly wishes to revolutionise society will need women's support for the struggle and, to gain it, he must both understand women's circumscribed role within society, and do his best to change it. The leader who does not, acts at his own peril, and furthermore, has betrayed over 50 per cent of his constituency ■

SHORTLIST *continued*

played brilliantly by Donald Sutherland and Julie Christie - go to Venice after the accidental drowning of their daughter. Both to forget; he, to restore a church, she because that's what wives do. They get involved with two middle aged sisters one of whom is blind but has 'second sight'. She informs Laura that her daughter is happy, and trying to warn John of impending doom. Laura is jubilant - 'no more pills' - though anxious, but John doesn't believe it. The rest of the film shows their collective terror, focussing particularly on his growing paranoia. The relationship of the couple is treated very honestly, in spite of the fact that the tensions between them, and their differing reactions to the prophesied doom are stereotypical.

Don't Look Now relies heavily

on its visual impact. Venice stripped of its touristic glitter is both a back drop and a sinister presence in itself. Everyone and everything Roeg directs in a very tough and calculated way, orchestrating these images towards a bizarre conclusion. And yet, as in *Performance*, for which he was also partially responsible, the conclusion - though inevitable - is far from expected. And it is in this disturbing fatalism, whereby nothing is as it seems to be yet in an ironic and almost sublime way, everything is as it must be, that *Don't Look Now* becomes such a disquieting film.

Barbara Moses

MUSIC

Ann Odell with Blue Mink

Bailey's Club, Leicester, December 2 - 8.

Ike and Tina Turner

Odeon, Hammersmith, November 24th.

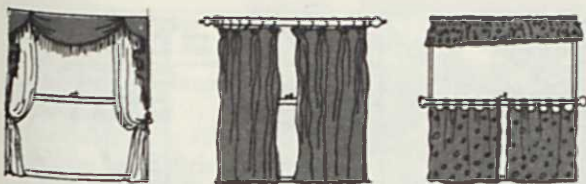


YOKO ONO 'RUN, RUN, RUN'

B/W 'MEN, MEN, MEN'



Apple single 48



SPARE PARTS

STEPHANIE GILBERT

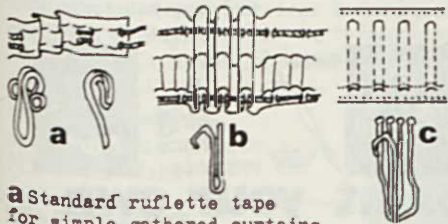
CURTAINS AND ROLLER BLINDS

There are more booklets, leaflets and volumes about curtaining than any other form of home decoration. Obviously our windows, or covering them up and keeping ourselves in, is an important matter to us. As I could not begin to cover all the intricacies and methods of making curtains on this one page - let alone have room to list the number of different tracks on the market - I shall just concentrate on basic tips and mistakes to avoid.

style

First decide what you want the curtains for... keeping people out but light in, or draughts out & warmth in, or 'decor' whatever fabric you choose it should be fairly tough, fade resistant and preferably washable but allow for shrinkage.

The style is partly determined by the type of attaching tape you use. Below are 3 basic types with their own hooks.



a Standard ruffette tape for simple gathered curtains.

b Tervol 60 tape or ruffette Evenpleat tape for neat PENCIL PLEATS.

c Kirsch EASYPLEAT, or ruffette AUTOPLEAT for deep 'fanned' pinch pleating

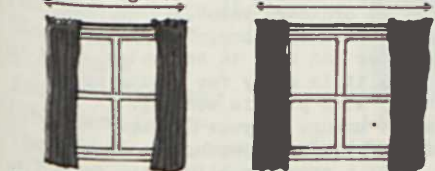
The standard gathered curtains are best made of light cotton or net. Heavy velvets/brocades look bulky and hang badly if gathered & are best made with pencil or 'fanned' pleats. These tapes come in different widths and with different hooks to give you a choice of suspension points and height of pleat



tracks

Having decided the type of pleating, you are now faced with dozens of different tracks. Get one to suit the weight of your curtain (lined velvets/satins are amazingly heavy) the shape of your window recess (some are especially made for curvy windows) and whether you want the curtain to lie against the track or below it. (as in the fake poles.) Have a good hard look at the window to see how & where you will attach the track (wall or ceiling) and the length you will need. An amazing assortment of tracks are available, many pre-corded for long swishing curtains, and decorated from white plastic 'Kiddyrail' to gilt 'Fleur de Lys'.

Increase track length on small windows for more light.

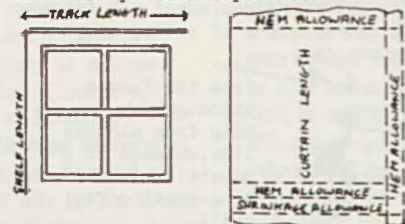


It is vitally important to measure for the track and fabric accurately.

fabric

Measure from end to end of track, not just width of window. To achieve the width of your final curtain you will need $1\frac{1}{2}$ to 2 times it's width in fabric. For deep pinch pleats you will need $2\frac{1}{2}$ times the width. Allow at least 8" on the length for top and bottom hems.

On all measurements allow for side hems, joining panels, heading and shrinkage. Now double check all measurements, there is nothing worse than finding yourself a few inches short as you forget to allow for pattern repeats..



lining

This gives added weight to fabric that makes it drape well. It also keeps the warmth in and protects curtain fabric from strong sunlight. It can either be made permanently attached to curtain, or detachable and hung from heading tape, making washing easier. The lining needs to be approx 4" narrower than curtain, and 1" shorter.

For permanent lining mitre the sides and head of curtain and lining.



Place the curtain on large table or floor wrong side up and lay lining right side up on top. Pin into position and first tack lining to back of curtain lightly, then slipstitch round the hems. Press and treat as one piece of fabric.

Attaching permanent lining

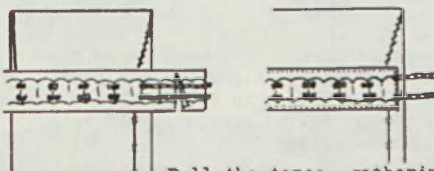


Tack lining to curtain back

Slipstitch lining to curtain hems, before attaching the tape.

heading tape

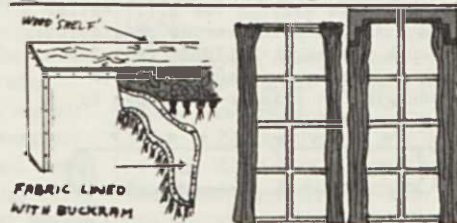
When you attach the heading tape, make sure that you leave sufficient heading above tape to cover the track. Pin and machine stitch into position cutting and turning in ends as shown below, leaving cords free.



Pull the tapes, gathering the curtain to required width. Knot the cords and wind round a 'oord tidy' which you pin to the back. DO NOT CUT THE CORDS. For cleaning and washing you will want to undo the gathers or pleats.

hems

Allow your curtain to hang for 24hrs before folding up hem to let the material drop. A generous hem allows for shrinkage. If making full length curtains let them clear the floor by $\frac{1}{2}$ " to avoid dirt. If you are using bouncy material it is best to insert a weighted tape or tack weights to get the curtains to hang straight.

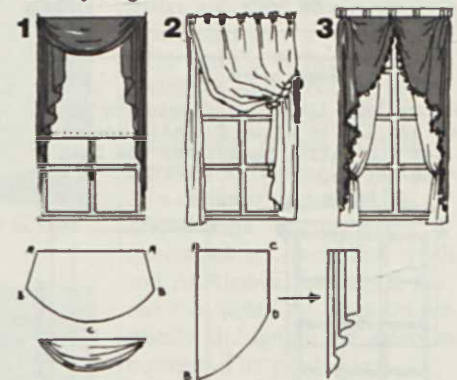


Once the curtains are up, you might find the top looks a bit bare and consider a pelmet board. These are not very fashionable and tend to make a room look smaller. However, imaginatively treated, they can transform boring plain windows into extravagant openings - dripping with silken pom-poms, or austere tall windows even taller and more elegant. Usually made from fabric lined with pelmet buckram that is then nailed on to a wood shelf above window track.

grand swags & full drapes

These luxurious hangings are expensive, fairly impractical and look glorious, especially in heavy satins, brocades, velvets or shot silks. They also alter the atmosphere in a room more than any other 'furnishing' & can be hung round doors too.

To save any more extravagance in wasted material, it is worth doing a mock-up in cheap muslin or calico to get it exactly right.



The 'swag' in No 1 is made from a length of material cut on the cross. A to A is length of window or pelmet. A to B is 18" to 24" flared out 4" to 6" B to C to B is a curve dropping 10" or 12" in the centre.

The 'tails' in No 1 are :

A to B is the amount of drop required. A to C is half to full width of window. C to D is drop required before curving. D to B is an even curve.

No 2 is made as an ordinary curtain with deep fanned pinch pleating, tied back on one side with a heavy rope. It is permanently attached at the top to a hidden pelmet board. The actual functioning curtain is hung under the pelmet board on a track.

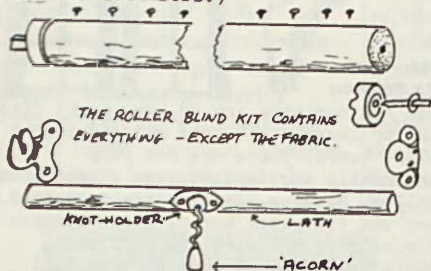
No 3 is a festoon that must be worked out with a full size mock-up in muslin or calico. The under-curtains are simple gathered ones looped back with a silk rope attached to hook under the 'tails'.

SPARE PARTS

Roller Blinds are often more practical, cheaper on material, and neater to look at than yards of bulky curtaining. In some cases, owing to an awkward shaped window or recess, they are a necessary substitute.

Most big stores will make them to order, in their own plasticised fabric - but it is a lot cheaper and very simple to make them yourself.

In many of the stores that make blinds, they are also selling the D.I.Y roller blind kit. The price varies considerably although the make 'ECLIPSE' from Sweden seems to remain constant. (Despite repackaging in plastic envelopes by other manufacturers.)

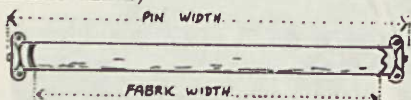


John Lewis's. Oxford St.... 49"....£1.05p
Whiteley's. Queensway..... 49"....£1.39p
Market stall..... 49"....£1.59p
Habitat..... 37" to 49"....£1.63p
The larger sizes vary even more in price.

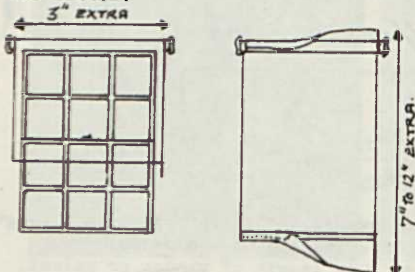
Although Habitat do mail order kits (and also make blinds to order) not all shops do mail order owing to breakages.

measuring up

Measure from edge to edge of your window frame, and add 3" either side to cover window adequately, then a further 1" either side to allow for brackets and end caps. (Pin width) If you cannot get a roller the exact length, buy one longer and cut the pole. The fabric will be the visible wood part of the pole. (fabric width)



Measure DROP LENGTH of fabric for blinds then add 12" to allow for attaching to roller and making pocket for the lath at the bottom.



fabric

The traditional fabric for blinds is COTTON HOLLAND. Most stores that sell the kits, also keep a selection of plasticised, wipe clean, non-fray fabrics specially for blinds. (Av. price for plain ones... 36"....£1.35p yd, 72"....£2.15p) These are stiffened by a plastic coating that makes them easy to use, and to cut square. If there is any need to iron them, use a COOL iron on the back. Other fabrics such as canvas, firm cottons, or tightly woven hessians are suitable, even net or 'semi-sheers' can be used. However, owing to side hems and lack of stiffness they will not roll as evenly

aerosol plastic coating

Flimsy material such as fine calico, cotton or net keeps the peepers out and lets the light in, but will not roll smoothly unless stiffened. You can buy AEROSOL cans of PLASTIC COATING which you can use on "almost any fabric" (They don't specify which fabrics are not included) It is supposed to prevent the fabric from fraying thereby avoiding bulky side hems, to stiffen it, and to give it a 'wipe clean' surface. Two brands I tried, 'FABSPRAY' and Roll's 'FABRIFIX' were both 99p a can, enough to cover two average window lengths. Neither discoloured the fabric, but nor did my piece of cotton stop fraying entirely.



Iron the fabric thoroughly.
Hang from clothes line, outside if possible. It has a long-lasting foul smell.
Spray back and forth, working up the fabric. Very evenly, don't skimp on the edges. Start with the back. Allow to dry. Spray the front.

Leave to dry. Then cut to size. FLIMSY MATERIAL IS MUCH EASIER TO CUT EVENLY & SQUARE ONCE STIFFENED WITH THIS SPRAY.

cutting the fabric

It is very important to cut your fabric with exact right angles or it will not hang vertically.

First iron away any wrinkles and lay fabric FLAT on floor or large table. Make allowance for side hems if not spraying the fabric, and for shrinkage if dyeing or painting it.

Using a sheet of ironed newspaper or a large right angle, trim one end of your fabric square. If using a soft fabric, you can pull a welt thread at right angles to the selvedge to give you the cutting line.

Measure your drop length and remember to add the 12" extra for fixing to roller and the lath pocket.

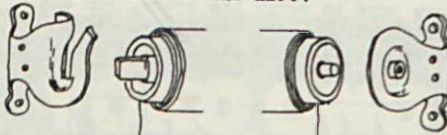
HEMS

If hemming the sides, only do this with thin fabrics as overlaps cause the blind to roll unevenly. If possible oversew with a zig zag stitch and press very flat.

assembling the blind

Cut your roller to the correct length if necessary, push on the metal cap, and hammer the round pin through it into the roller.

Lay your fabric on the floor, FACE UP. Place the roller on the top edge with the SQUARE PIN ON THE LEFT.

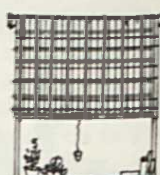


Tack your fabric along the red guide line on the roller to ensure straightness (The right side of fabric should roll inside the roller)

TACK FABRIC ALONG RED LINE.



Check that your fabric is still hanging exactly at right angles to the roller.



Mark your drop length and fold up pocket for lath. Remember to turn this up on the back of the fabric. If using plastic coated fabric, pins will mark it, so hold in position with Sellotape while sewing. Insert lath and sew up ends of the pocket.

Knot one end of pull cord and slip the free end through the knot holder. Screw it to the back of the lath. Pass loose end through the 'acorn' and knot.

attaching the blind

Mark the wall with the position of the right hand (round hole) bracket.

Drill holes with No8 masonry drill, and fill with No8 rawplug. Screw bracket onto the wall.

Slot partially unrolled roller into bracket, get someone to hold it for you while you check that it is horizontal. Then mark and drill for left hand (rectangular slot) bracket. Screw into position.

Place the rolled up blind on the brackets and pull down. Take it off, roll up by hand, replace on brackets and pull down again. This tensions the spring. repeat until satisfactory, but don't overdo it or you will damage the spring.



FABRIC PAINT



PASTELS



paint your own

Very few people regularly take on hand-painted fabrics as the time involved is prohibitive. But with roller blinds it is more like approaching a canvas, with no fears of having to repeat your design along yards of fabric. There are the fabric dyeing 'PASTELS' such as the PENTEL ones (15 colours: 35p) which give you a wide colour range, but I found it hard to obtain a smooth block colour or to get a fine edge or line. They work best on a pale coloured fabric. (Very good on canvas, but they use up quickly) They are only fast after ironing, so can be washed out if you make mistakes.

PAINTEX.

Fabric paint can be made up with Dylon Dyes 'PAINTEX'. You buy a tin of Dylon Cold dye, and a packet of 'Paintex' and mix together for the paint. This means you are mixing up 1/2pt of each colour so work out your colours carefully first. (Dye is now 15p tin & Paintex 9p pkt.) Last year it was 12p and 8p..it can't all be VAT..) If working on a coloured fabric, this will alter your end colour. ie: blue dye on yellow fabric: green. It must be used within four hours of mixing up, so make sure you have plenty of time ahead.

Work out your design precisely on paper. Iron and lay out your fabric on newspaper, on floor or large table. (You are going to be washing fabric afterwards so allow for shrinkage in measuring. The best fabrics for this are natural fibres, synthetics wash out, cotton/terylene mixture gives pale colour. Transfer your design onto fabric with soft pencil.

Paint as ordinary paint.. It dries in 2 to 6 hrs. Then rinse in cold water and wash in hot water. When dry it is ready for sewing up or spraying with plastic coating. If a bit unsure of your 'design' tape sheets of lining paper up to the window and paint a practice blind with water colour. Leave for a few days to see if you can really live with it..

BOOKS ETC.

Women and Education Newsletter

At the Women in Education workshop at the Bristol Women's Liberation Conference in July, Flick Harris and Jill Walker from Manchester volunteered to produce a newsletter - they've kept their word and the first issue has appeared. The declared aim of the newsletter is to be used for the discussion of the role of women in education in its widest sense. The newsletter contains not only news items but also a variety of features including *Selling Sex* (on children's books), *Equal Education = A Con* (an evaluation of educational opportunity by a group of women from working class families) and *Part Time-Women* (information on part-time women students, plus an outline of proposals for campaigns appropriate to the further education situation). The newsletter is obtainable on subscription from 14 Clare Road, Manchester 19. 30p and 15p to students, housewives, unemployed etc., (cheques and POs to Jill Walker).

EVENTS

Battered Wives

The Progressive League are holding a meeting on why the law fails to protect wives from assault, and how this can be remedied. Speakers will include Erin Pizzey of the Chiswick Women's Aid and Kenneth Urwin, Director of Social Services for Camden. December 12, 8pm at Conway Hall London WC1. Dec 13

Women and Psychiatry

The majority of institutionalised mental patients are women, and thousands more are coping outside, helped by vast amounts of drugs and therapy. A group who are particularly interested in this area are planning a seminar on 'Women and Psychiatry' during the end of November, at a commune in Worcestershire. They are thinking of dividing the programme roughly into (a) institutions, (b) theory, and (c) alternatives, existing or proposed. Anyone who is interested, has information, suggestions, experiences etc., and/or would like to go to the seminar, please contact Liz Devenish, Birchwood Hall Storrridge, near Malvern, Worcs. Or ring Vicky Randall at 01 480 5896.

Aberdeen Women's Liberation Group

The group meets every Tuesday at 7.30. Contact M. Johansson, 49 Hamilton Place, Aberdeen.

SHORTLIST

Use this space as a notice board. Send your notices to Shortlist, Spare Rib, 9 Newburgh Street, London W1A 4XS.

Past Present and Future

Lady Secar, Ms K. M. Halpin, Ms Horton and others will be talking about the Fawcett Society at Fawcett House, 27 Wilfred Street, London SW1 at 6.15pm.

National Women's Conference

The fifth National Women's Conference is taking place in Coventry in January.

Information from Coventry Women's Group 34 Albany Road, Earlsdon, Coventry.

Women's Art Festival

At the 1st planning meeting of the Women's Art Festival a tentative date was set for Easter 74. Women with creative skills + technical skills are needed in every field - visual arts, theatre, dance, music, film etc. and to

organise premises, finance, catering etc. Contact the South

London Women's Centre, 14 Radnor Terrace, London SW8.

Media Workshop Conference

At the last Women's Conference in Bristol, the Media group decided to hold a Media Workshop weekend in the Autumn. Helen Taylor, who undertook to organise it, regrets to report that the film company with whom she negotiated won't be able to do it till Spring 1974. Still, it will be happening then; it'll concentrate on radio and video-tape, and will feature discussions on ways of dealing with and using the media to make political and personal statements. Liberation Films have agreed to help organise and

supply tutors for it, but as most of them are men, they ask that, though priority will be given to women, some men will be allowed to come. If anyone violently objects to this, can they let Helen know soon so that she can find some other group to help. Anyone who would like to be added to the mailing list, and any queries should be sent to Helen Taylor, 54 St Paul's Road, Bristol 8.

THEATRE

Women's Theatre Festival

19 Nov - 1 Dec *Lovefood* by Dinah Brook; *Mal de Mere* by Michelene Wandor directed by Midge Mackenzie.

3 Dec - 22 Dec *Parade of Cats* by Jane Wiberley directed by Sue Todd. Concurrently with this season the Women's Theatre Group will be running music and poetry programmes, discussions, film shows and workshops. Ring the Almost Free Theatre for times. Performances every day at 1.15pm except Saturdays, at 9 Rupert Street, London W1, tel 485 6224.

Agamemnon

Anyone who saw Teresa D'Abreu's extraordinary performance as *Miss Julie* will want to see her as Clytemnestra in the London Theatre Group's production of *Agamemnon* at the Roundhouse opening November 29.

Sylvia Plath

The R.S.C. is presenting a production composed of extracts from Sylvia Plath's poems, letters and short stories, as well as her only play *Three Women*.

The extracts of her work are assembled into a collage of her life story. The texts are dramatically recited by three actresses in flowing white robes on a deathly/virginal white draped stage. The opening quotations are from Ted Hughes and Al Alvarez bemoaning the fact that today we dwell on her suicide and ignore her gaiety and humour. The production complies with their desires. And the result? Sylvia Plath is made to appear infantile, and unreal while her death is all but dismissed as a reaction to bad sinuses, a severe winter and electricity cuts.

Nothing can really mask the power of her poetry and the evening is saved by the play. The three actresses (Brenda Bruce, Louise Jameson and Estelle Kohler), freed from the slanted pot pourri of the life, well convey the exceptionally moving, energetic poetry in *Three Women*. November 22 and December 1 at 8pm. The Place, 17 Dukes Road, London WC1. ►



Estelle Kohler, Brenda Bruce, Louise Jameson in the RSC production Sylvia Plath

EXHIBITIONS

The Women's Workshop of the Artist's Union

Members of the workshop are continuing to exhibit work in the foyer of the Almost Free Theatre. From Saturday November 24 until Saturday December 15, they are appropriating the whole space for feminist work, displays of group projects, slides and discussion.

The Almost Free Theatre, 9 Rupert Street, London W1.

Sonia Delaunay

Sonia Delaunay is best known as one of the initiators of abstract painting but she also applied her knowledge of the behaviour of colour to bookbindings, costume design, tapestries, textiles, cushions, carpets, poster design, book jackets, playing cards and a car. Her pochoir plates of fabric and fashion designs made between 1920 and 1925 with loose lengths of silk recently printed from her designs, can be seen at the Aberdeen Art Gallery until Christmas.

Russian Suprematist and Constructivist Art 1910 - 1923

Works by Alexandra Exter, Lyubov Popova, Olga Rosanova and Natalia Goncharova are included in the exhibition at Fisher Fine Art Gallery, 30 King Street, St James's London SW1, November 1 - January 4. In the next issue of Spare Rib, Alene Strausberg discusses the theories and achievements of these and

other Russian women artists of the period.

Natalie D'Arbeloff

'the more I look at things, the more mysterious they seem, I want to explore the unfamiliar through familiar forms.' Her paintings, prints, objects and books are at the Belgravia Gallery, 6 William Street, London SW1 until November 30.

FILM

The Image of Woman

The title of the Arnolfini Cinema's (Bristol) programme on women in films "The image of women in the cinema is an index of their repression, because their image is constructed in the form of male fantasy." 'Stereotype - Fantasy - Repression - Reality', the final section of the programme, includes *Lady of The Camellias* with Sarah Bernhardt, *A Fool There Was* with Theda Bara in her first starring role as a vamp, *Trixi* directed by Steve Dwoskin, and *The Womens Film* by Judy Smith, Louise Alaimo and Ellin Sorrin - a film by, for and about women. Arnolfini Cinema, Wshed Canons Road, Bristol 1, tel 299191. November 29, 30. December 1. 6.15 and 8.30pm.

London Film Festival

Tunde's Film by Maggie Pinhorn and *Tunde Ikoli*, reviewed in S.R. no. 17 is being shown at the N.F.T. London on November 25 6.30 and 9.0 and November 26 at 3pm.

Daddy, a film by the sculptor Niki de St Phalle, explores the daughter-father relationship. In fantasy flashback the daughter's experience at the hands of her father is traced from when she was 5 years old until, as an adult, she humiliates him. N.F.T., London, November 23, 6.15 and November 24 at 11.15pm.

Don't Look Now

British Lion

Director: Nicholas Roeg

I don't usually like psychological thrillers; they're manipulative and glib - the thrills are too cheap or facile to have any lasting effect once they've done their thing and reached their

predictable conclusion. Furthermore, with the exception of a few Hitchcock films, it is woman who is terrorised - a woman too helpless or paralysed to allay her fears. (As if such fear could not be generated in men, and an audience couldn't possibly identify with a terrorised man.)

Don't Look Now is billed as a psychic thriller, but lacks these banalities. I left the cinema thoroughly disturbed, and it was not because I'd been forced to suffer helplessly along with a woman. The plot, adopted from a ghost story by Daphne Du Maurier, is itself quite mundane. Briefly, John and Laura Baxter -

Continued on page 26

Two's company...

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SR11/73



Les Nanas by Niki de St Phalle whose film *Daddy* is included in the London Film Festival

Diana doesn't really know who she is except that her mother is Irish. The first 14 years of her life were spent in a childrens home . . . Then they sent her to live in a hostel . . . She ran away . . . they sent her to a remand home for a month and then to a Salvation Army hostel . . . She ran away again . . . They sent her to a remand home and she got three years in an approved school in Wales. She ran away several times . . . They sent her to a convent . . . After about eighteen months she burned down a barn and was remanded in Holloway for nine months . . . She was seventeen . . . After two court appearances they sent her to foster parents . . . Diana had a nervous breakdown and was sent to a mental hospital . . . She ran away but was sent back and put in solitary confinement for three months. Eventually she got out. It was the first time she had been free of the protection of the state.

Here Diana tells her own story.

The Childrens Home

I remember the punishments and I remember that you couldn't love anybody because as soon as you started to love anyone they'd be moved.

We got into trouble once in the house, we went thieving into Woolworths - well they couldn't do much with us 'cos we were already in caré but - the punishment - I'd rather she'd kicked me (the matron), beat me up, anything but she just didn't talk to me. She used to get the other kids to taunt me. I used to buy her little things to try and make her like me - I bought her something for her birthday and I thought, she's got to talk to me now. I'll never forget; she just smashed it.

I was a bit slow at school until I was 13, then I began to take an interest, my teacher said that I was pretty good and I could have passed some examinations. At that time I wanted to be a nurse but the matron said the council wouldn't allow people to stay on at school. When they sent me to a hostel I was scared, I'd been locked up for so many years that I was scared of facing the world.

Court

I'd never been in a court before and I was crying. I stopped crying when they asked her (the matron of the childrens home) what my behaviour had been like in the home. It was really a pack of lies, she said that I'd stayed out of the house until 12 o'clock, and that I'd thrown knives, then they asked me if I had anything to say. How could I? She'd been a matron of the home for years and years, who's word were they going to take?

The magistrate said 'I'm going to give you the chance of a lifetime. We're going to send

you away to an approved school where you can learn a trade. It didn't hit me then that I'd got three years.

Approved School

I learned a lot, but I don't think it was what the judge intended. When I was 14 I thought if a man kissed you, you'd get pregnant. I was fifteen when I went to the approved school and I didn't know much more. I vaguely knew where babies came from but I didn't know any of the 'ins and outs' and I'd never heard of a prostitute or a brass. In the school I learnt all about lesbianism but I didn't learn what was wrong and what was right, we just did laundry and things, they didn't teach us anything.

I kept on absconding but in the end I had to go into hospital for three months with gland trouble; when I got out they decided that approved school wasn't good for me. Then someone decided that with a name like mine I must be Irish, right? and that I should be a Catholic. So then they hit on this great idea of sending me to a convent - I never figured that one out.

Convent

I had a cat at the approved school and I said that I wouldn't go to no convent if I couldn't take the cat with me. Anyway when we arrived in Kent where the convent was, the nun said she was not going to let me in with the cat. The person who was with me sort of calmed her down and said 'Let her have the cat and get rid of it after a few weeks' (as if I didn't hear). I stayed at the convent until I was 17.

A lot of girls came there from approved school or straight from court. The nuns were supposed to be teaching us how to live. At first I wasn't a Catholic, but the nuns said I should be so I

thought, 'Give it a try, anything out of the ordinary,' so I took instruction, they were really pleased, thought they had a good convert on their hands. I was even made a prefect, though I gave my badge in because I found I couldn't be deceitful and smoke in the toilet with my badge on.

I got a bit fed up with convent life, thought it needed livening up a bit. They had this old barn there with a load of hay on it and this girl said 'I dare you to put a match to it.' Now in a place like that you can't let on you're chicken. I didn't think it would go up like it did . . . whoossh. I just went to bed.

The fire engines came and the nuns were all flapping about. Anyway the other girl opened her mouth and then they got hold of me. I was scared by this time, the police came and carted us away to a police station for a night and the next day after appearing before a magistrate we were sent to Holloway. I was quite proud of myself, I didn't even cry.

Apparently arson is a very serious offence. At the time I didn't realise that, to me it was just a bonfire. Anyway we were on remand until sessions. Then the other girl got off because she hadn't been in trouble before and I was kept for medical reports until the next sessions. Then they found a probation officer for me, she was a really nice person, and she found me a foster home.

Foster Home

It was all wrong, honestly I was too old to be organised by foster parents. I had to go to Kent with them, it was terrible. The mother was heading for a nervous breakdown and had four kids of her own already. Her husband was a Catholic convert, he was really bonkers. Oh it got so bad. He used to dish out my money for me I couldn't even

open my own wage packet and if I didn't eat my dinner she would moan and groan. She used to go on at me to go out but I didn't want to because I'd just come out of nick and I thought everyone could see it on me. Anyway, finally I did go out. I picked up an Indian bloke and brought him up to the house. Well - she nearly fainted. - 'Did the neighbours see?' At that time I never realised, I didn't know anything about the colour bar. She promptly rang up my probation officer and said that they couldn't keep me. She persuaded them to give me a chance. Then I got drunk, and she told them that I had to learn. After that I had the nervous breakdown.

Mental Hospital

It was at Christmas time. I just didn't want to do anything, I shook all over. The ambulance came and just took me away to hospital. At first people were quite nice to me. Anyway, I gave a bit of sauce to the psychiatrist one day so they put me in the chronic ward, a real locked up place. I was the youngest in the ward and to stay sane I used to laugh at the others. They told my foster parents that I'd probably spend my life in places like that and that they shouldn't have me back. That meant that I just had to stay there. I had no where else to go and I was under twenty one.

I did try to run away with another girl but she told the police where we were. I was too drunk to do much about it. When we got back our punishment was to be put in separate rooms for three months. It nearly drove me mad. It was just a room with shutters and the sister used to open them for a few minutes every day to let you look out.

In the end I got out because a Legion of Mary person came round. I sucked up to her and in the end she took me out for a weekend. I never went back.

The Social Services

I went back to Kent to see my probation officer but she was on holiday so I went to the Assistance because I didn't have any money but they wouldn't help me because I didn't have a place to live. They sent me to see another probation officer. She just sat at her desk and said, 'If you'd like to call back in a couple of days I might be able to get you a place in a hostel. I told her I'd already been waiting around for a couple of days and I didn't think I could take any more. She didn't care so I made a bit of a shambles of her office and then ran back to the Assistance. There was a bloke ►

Seeing through you

Xerography is the imposing name given to the principle by which office copying machines work. It has been combined with X-rays to open a new field of medicine - xeroradiography - which may be a benefit to many, but will most certainly be a benefit to women because it holds the promise of early detection of breast cancer.

In ordinary X-rays it is hard to differentiate between different kinds of soft tissue - muscle, blood vessels, glands etc. The hard tissues like bone show up clearly but all the soft tissues look very similar making it difficult to see where one stops and the other begins. Xeroradiography overcomes this drawback because it has the unusual property of emphasising the edges between these different areas of tissue.

This property, known as 'edge contrast' means that tumours show up clearly on xerograms, and cysts are readily distinguished from malignant tumours.

The usefulness of emphasising the edges in a picture is obvious when you think about drawings or etchings in which the image is built up purely by these lines.

Xeroradiography is exactly the same as conventional X-ray techniques except that the final image is made using xerography rather than photography. Instead of a photographic plate, the X-rays are directed onto a selenium coated plate.

The heart of xerography whether in the hospital or in the office Xerox machine is this selenium coated plate. Selenium is one of the elements known as rare earths. One of its useful properties is that it is a very good insulator capable of holding an electrostatic charge until it is exposed to electromagnetic radiation such as light or X-rays. When it is exposed, the selenium becomes a conductor and allows its electrical charge to leak through to the aluminium backing. Thus, after the object being copied has been exposed, its 'image' exist in the form of electrostatic charges on the selenium plate.

This image is 'developed' by exposing the plate to a spray of very fine particles. Roughly speaking, the particles are attracted to the charged areas of plate and not to the uncharged areas which have been exposed to light. Once these particles have been deposited, they are transferred from the plate to a sheet of paper and become the copy.

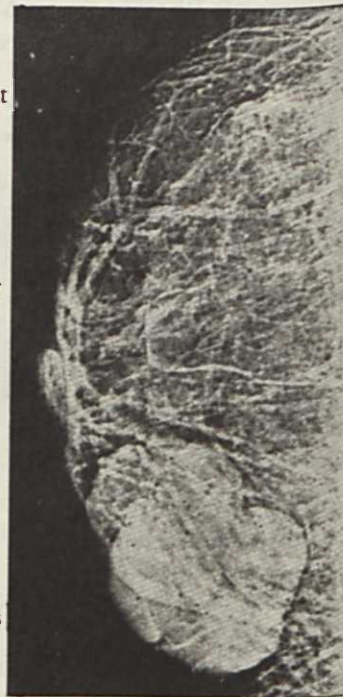
In fact, the particles do not settle on an area of the plate simply because of its electrostatic charge. They tend to accumulate on areas where there is a change in the local charge. Anyone who has tried to xerox a half tone picture or a sign with large letters will have

noticed that the edges are sharp and distinct while the large areas of grey or black are hazy and not well reproduced.

As with much of science, it is technology rather than basic physical understanding which is holding up the widespread application of xeroradiography. The first experiments were carried out over 50 years ago and the physics of the process has since been worked out in detail. It is the technical problems of erasing the previous image from the selenium plate and recharging it, and of forming a good, permanent copy of the image which the doctor can use conveniently, that must now be overcome. Since Xerox made their fortune by solving these problems in the office copying machine, they have turned their attention to medical applications. Hopefully it will not be long before the problems are solved.

When asked if the introduction of xeroradiography would mean that patients would be exposed to lower levels of radiation,

Professor J.W. Boag of the Institute of Cancer Research replied: "The selenium plates now available are somewhat more sensitive (thus needing less radiation) than ordinary x-ray film but a good deal less sensitive than a combination of photographic film plus fluorescent intensifying screens. In modern practice all the thicker sections of the body are taken with the film-screen combination in order to reduce dose to the patient, and for examinations of this kind xeroradiography cannot yet be used extensively. For some other examinations, such as mammography, however, film without intensifying screens has to be used and in this case xeroradiography reduces the dose to the patient. There are indications that new ways of forming the electrical charge image will be found which will make techniques of this kind applicable to all types of x-ray picture."



Xeroradiogram of Fibroadenoma (a common, benign breast tumour)

British Journal of Radiology

LAW CONTINUED

there who said I could stay with him and his wife on a boat!

Diana moved back to London with them when they found it necessary to move in rather a hurry. She met up with some friends from the convent and they decided to live together. One night after a row, Diana and one of the others found themselves locked out of their house in Finsbury Park. A passing police patrol told them to move on or they'd be picked up for soliciting. They had no where to move on to, so on their next patrol the police picked them up. Next morning they came up before a magistrate who fortunately did not discover that Diana was already on probation. They got a conditional discharge. That was her last clash with the law for several years. In the meantime she got a job in a hospital, fell pregnant and at the age of twenty had Darrel. She was able, after a time to find some reasonably secure accommodation. For the

next few years she had to cope with all the problems which face any single mother, lack of money interspersed with casual part time work. She did marry but has since parted from her husband.

Lately Darrel has been getting into trouble and Diana is again up against the Authorities.

Trouble at the convent

Darrel got into trouble at school and the headmaster asked me to move him. So I went round the corner to the convent and said 'Can you squeeze him in for a little while until I can find somewhere else for him to go. The nun said no. I assumed at the time that she was turning him down because of his colour, though it turns out that you have to pay. I thought about it for a while and it really festered so I went around and smashed a window. I was waving a five pound note and shouting, 'I can pay for him you know. They

called the police. Four policemen were literally holding me down on the floor, and I'm not very big. They didn't take me to court that time. I couldn't work it out until next morning when I woke up. They had beaten me up and I really looked a mess. The five pound note had disappeared.

I went back to the convent intending to apologise but the nun at the door kind of dampened my spirit on apologising and although I didn't break a window this time I got charged, with being drunk and disorderly. I felt quite ashamed actually.

Grievous bodily harm

I had this friend down the road, I've been having some bad scenes lately and she's been very good to me but she used to encourage Darrel to climb over the balconies when he came to see her. The neighbours didn't like it and I tried to stop him. I've only got a council house and

I've got no where else to go. One day I went around to see her and she'd just sent Darrel over the balcony. I saw red and punched her. She punched me back and in the middle of all this my hand went through her window. She charged me with grievous bodily harm. It's ridiculous, all I did was hit her, that's just assault isn't it? Anyway the bloke she was living with paid the fine.'

That was two months ago. Diana is now 27. She has taken overdoses three times. Of her son Darrel she says,

'We have been having troubles, it's back to the same thing. Perhaps I'm scared of loving him. Some days I really hate him. This could quite well have an effect on him. He is aggressive and yet some days he's OK. THEY want to send him to a special boarding school, maybe it would do him good!

Angela Phillips

Choosing the right couch

This month, Carol Morrell talks to 2 women analysts who have very different theories and practical methods. What they have in common is, they

practice privately, and each has modified others' ideas in developing her own techniques.



Dr. Charlotte Wolff

Dr. Charlotte Wolff is mostly recently well-known for her book *Love Between Women*. But she began publishing the results of other research in 1936, with *Studies in Hand Reading*. This was followed by other studies on the same topic: *The Human Hand*, 1942; *A Psychology of Gesture*, 1945; and *The Hand in Psychological Diagnosis*, 1951. Since then, Dr. Wolff has been practising analysis. Dr. Wolff took her M.D. in Berlin, where she underwent Jungian analysis for a year. From there, she moved to Paris, later to London. Her theory and analytical method take something from Freud, the neo-Freudians, and Jung; but really, she says, she has developed her own way of dealing with patients and their problems. For one thing, they spend a much shorter time in analysis than if a pure Freudian or Jungian were treating them.

For Charlotte Wolff, the initial contact with the patient is important, so important that it determines all that happens afterward. The most important factor in the beginning is the patient's desire to have treatment: she usually asks them to think it over, to be quite sure

they want it. Once they have decided, then rapport between her and the patient, a sense of both participating in the process, is essential. The analysis proceeds on this basis, friendly discussion being the keynote. Dr. Wolff has never taken more than 4 patients per day - 2 in the morning, 2 in the afternoon. This indicates to what extent she herself participates in the analytic process. To work with more people than that each day would be too emotionally draining for her.

Dr. Wolff had very interesting things to say when I asked her about women and their states of mind. While it is impossible to pinpoint differences between men and women who come for analysis, because their depression and anxiety symptoms are very similar, it seems that women can get more out of the therapeutic relationship that is long lasting. While some men are indeed highly intuitive, more women have fewer resistances and can respond intuitively to the interpersonal situation.

Dr. Wolff emphatically agrees with Phyllis Chessler's view that women's madness is a

result and a reflection of their social status. She is in favour of group therapy, and women's groups, because in the group there can be a communication of difficulties, sharing, and coming together on common problems. Dr. Wolff makes a distinction, rightly, between real psychiatric illness and the temporary depression caused by the troubles, struggles and confusions we all face. The person who is never depressed about life is probably *irrationally* happy, and unconcerned. In other words, it is rational to respond with unhappiness to a problem, to a bad situation: a group can help immensely to sort out life problems.

On the topic of emotional health and the way to achieve it, Dr. Wolff was equally helpful. She feels that integration, both within ourselves and within a group, together with a sense of personal identity are the twin goals. The human way of connecting with others is in some form of grouping: there, exchange of observations, communication and encouragement can happen. Dr. Wolff believes that nobody can, alone, reach a satisfactory understanding of herself, or achieve any significant change. Alone, problems become muddles; we can only see certain aspects. The dialogue with ourselves can become like a squirrel on a toy wheel in a cage, is my way of putting it.

Dr. Wolff sees a great difference between personal and political change, between individual and collective identity. She says they are based on different laws. To fight for personal change is always the wrong approach: it will set into action inhibiting processes, make impossible the very changes we want. Personal struggle is strain: a strained personality cannot expand, learn, change. The personal path to change is: relax, come out of ourselves, don't worry about failure. Dr. Wolff's phrase, which I find very meaningful on several levels, is, "coming out to meet myself".

Gerda Boyesen works with Reichian or Bio-energetic theory, to which she has, over the years, added her own practical methods. A few words about Bio-energetics: at the risk of being hopelessly over-simple, it's probably fair to say that according to this system of thought, emotional tensions are expressed not only in behaviour, but also in the body. Particularly in posture, habitual facial expression,



Gerda Boyesen
and her
grandson in 1971.

muscle formation and specific tense spots. Reich called this "armouring". Reichians believe that the way to relieve emotional tension is to loosen up, or tighten up as the case may be, the body structure through breathing and massage, in order to allow blocked energy to flow freely through the body again. For a full and detailed account of Reichian ideas and methods, I can recommend 3 titles: Wilhelm Reich's *The Function of the Orgasm*, and Alexander Lowen's two books, *The Language of the Body* and *The Betrayal of the Body*.

Gerda Boyesen began working in Oslo, where she studied physiotherapy and massage and practised clinical psychology. Finding that Reichian ideas were still largely taboo in establishment psychiatric circles, she moved

to London and established a private practice. She works with both analysis and massage. The massage method she developed grew out of years of asking the question, "What is the physiological mechanism for discharge and emotional tension?" She believes it is always best to begin work on the repressions which are nearest the surface: to work, in massage and analysis, down and in, as it were.

I talked mainly about sex with Gerda Boyesen, and I found her ideas about female sexuality and frigidity fascinating. Clitoral vs vaginal orgasm is still a much discussed topic. Gerda Boyesen says that clitoral orgasm is the average and most widespread experience, but it is not the height of sexual pleasure. She says that our inability to relax into total sexual feeling and thus into vaginal orgasm can be blamed on rigid toilet training.

We are taught not to soil our clothes, too early and too severely. The fear of soiling becomes a fear of letting-go, concentrated in the pelvic and genital area. This becomes an area of energy-blockage and tightness, with obvious sexual results. Gerda Boyesen has worked specifically with frigidity, with massage, breathing techniques and analysis. She and her daughter have developed a technique to deal directly with the orgasm reflex. The object is to re-discover sensation, and promote relaxation and energy flow in the uterus and vagina. Of course, if rapport with your partner is wrong, orgasm may be lost at any point. Gerda Boyesen does no work with couples: she concentrates on the individual, encouraging freedom for pleasure and communication, and helping to overcome the fear about being sexual.

One last question I asked Gerda Boyesen: what is the connection between anxiety and depression? The two states are generally described as having opposite symptoms, ie, depression produces total lethargy, anxiety produces tension, the states of being "up-tight". She explained it briefly this way. If a desire can't be fulfilled, frustration results. Frustration leads to aggression, which we try to direct outward in order to fulfil the desire. But if aggression too is blocked, energy can be withdrawn inward. So both frustration and aggression are present when we are depressed. It is a sort of resignation, resulting from being unable to cry, shout, or change a situation. And it produces a layering of muscle tension, equivalent to the undischarged emotional tension, on top of a soft resigned muscle layer. This explains why when I feel depressed, I also feel as if I'm about to explode. After I do explode, with shouts or tears, I feel immensely less unhappy, and more able to deal with the situation causing the whole syndrome. Of course, I'm not suggesting it's quite that easy for a heavily and habitually depressed person. But the idea that blocking of drives, and repression of feelings generally, is to blame for most people's depression, I think is quite sensible ■

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WHERE TO STUDY WOMEN'S STUDIES

*In issue 15 Marie Moyer discussed how and why
women's studies have been started in America.
Courses are now beginning in this country.*

By Carol Dix

Women in Britain's universities have been slow to break out of their shell; maybe it was only as the veneer of intellectual integrity was spotted for its thinness that women began to appreciate the extent to which women's issues were being ignored. Compared to the dynamic situation over women's studies in American and Australian universities, it's difficult to locate the pulse in our own system. But it is there. At the July Socialist Women's Conference in Bristol, a workshop of women in education attracted 90 people interested in Women's Studies, though attitudes varied. There were those interested only in further education, in schools or in universities; those who believed in separatist groups, or in integrated reformists factions; or those who believed that free schools should be attached to women's centres providing the education women have lacked. Even though names were circularised at the Conference, there is as yet no central agency for information on any of these topics which makes it difficult for emerging interest to be kept alive. There is, however, a list of names and addresses within this article which may help.

Why Women's studies?

Alena Dalby and Elizabeth Pitt, both students last year of the course at Leicester University wrote the following to Spare Rib:

"You might expect women who have reached University to be reasonably self-confident and articulate. But in fact many of the traditional attitudes and relationships between men and women still survive . . . women still tend to see themselves as successful only if they have a boyfriend and an exciting social life. So while studies are important to men as the gateway to a career, we've found that women tend to devalue their abilities. They talk less in tutorials, sit passively in seminars and have less self-confidence. So we ran a series of workshops in which we worked co-operatively on research projects."

What they found was that by running the workshops co-operatively and so breaking down the competitive teaching situation typical of universities, many of the women gained both confidence in expressing themselves and self-respect. They also found themselves questioning the content of other courses and the way in which knowledge is communicated.

One of their workshops looked at women's magazines and analysed the content. They wanted the seminars to be intellectually based content, while being relevant to their lives and experience. They were shocked though at how little research is available on women's position in society. For the magazine analysis, for example, they could only find one book by Cynthia White which gave a detailed background. Another workshop looked at women in China, Cuba and Vietnam and studied Marx and Engels' views on the equality of women.

If you wonder why things should be so slow here compared to events in Australia or America (described by Marie Moyer in issue No.15), then you only need to think of what makes up the British academic tradition. Basically all changes are regarded with the utmost suspicion, and there are rigid opinions over what is academic and what not. American universities are well-known for the flexibility of their courses - you can take a degree course in anything under the sun - but we have only recently broken free of the classical tradition. More than that, the whole tone of the academic tradition is very male, very austere and determinedly unprogressive. Cambridge, for example, only gained a degree course in the social sciences four years ago. It was feared that sociology was not an academic discipline as there was too much 'soft' thinking involved. The political aspect was also suspect; all these social science students would no doubt be fostering revolutions in the lecture halls. But the Social and Political Science (SPS) Tripos being multi-disciplinary and already containing some radical courses, such as 'alternative societies' and 'revolution', has laid down the path to follow for getting new courses accepted.

The important thing about the women's studies course at Cambridge are the people who organised it, and who worked at getting it accepted. A group of nine or ten, all women except for one, and involved in Women's Liberation, have spent a lot of time on this course since early this year. The course which had to be accepted by the teaching committee and is made up of many disciplines: anthropology, history, psychology, sociology and economics. At the beginning, to get the course approved, they had to compromise. It was proposed as basically a course on 'sex differences' and their relationship to socialisation. The significant phrase then was, "specific but not exclusive attention will be given to the position of women," because their opposition claimed that the study of women is academically unrespectable as there is no theoretical work on the subject and because women should not be looked at separately, rather inequality should be studied all round in race and class. As women are not a social class, you cannot discuss them as such.

At first the teaching committee told them to go away and produce more detail and a reading list, believing there were no books available. "We produced more than any other proposers of a course had ever done, which finally made us very difficult to oppose. It pays, we can see now, to prepare yourselves thoroughly, and to circularise and duplicate all your papers." They laid out a suggested curriculum of lectures to be backed up by seminars - inviting present staff to give lectures and inviting women in Cambridge to hold the seminars. The teaching is planned to be intensive; with lecture, seminar and lunchtime discussion all in one day. They hope

that all the students will attend everything. The course will be flexible and sympathetic to the students' needs and be democratically run so that they will be aware of who tends to dominate and who never speaks.

"The nine or ten who have been devising the course will continue to be around for we want to work on a collective basis, rather than with the emphasis on competition and isolation in your university work. We have 20 students so far signed up for the course, about 8 are men, though of the 5 lecturers, three are women, which is good for Cambridge where only one out of 20 staff are women."

As a preliminary reading list they suggested 44 books, though as the course will be multi-disciplinary, crossing many traditional borders, the scope of the work will be limitless. There are obvious gaps, but mostly caused by the limits of the material available. That's why the hope is to concentrate the study not so much on books, but on projects, experience and ongoing research.

The course brings right into the open the question of what is worth knowing. The collective nature of the course once established, they still face the problem of examination or dissertation to be judged by an outside, and potentially hostile, examiner.

One of the dangers they see, though, is that being original ground it could become a good area for young academics to make a name in; and for trendier universities to set up a department of women's studies, and not study women's issues anywhere else. Once it becomes a given course, tolerantly provided from the top, women will lose any control they might now have over what they study and how.

"It's very difficult to contain a radicalising course within a university context. Either we'll get thrown out or be assimilated. We don't feel it would be so much a failure to be thrown out as to be assimilated. It has an explicitly political aspect, for just acquiring knowledge and confidence in university or society is to gain control over your own situation."

SOME COURSES & WHAT THEY OFFER (by no means a comprehensive list)

Bristol. The University of Bristol's extra-mural department is starting a course of 20 weekly meetings on *Who Is Woman?* from October 9th. The course is being offered by Helen Weinreich, Sandra Husbands, Mary Fuller, Elen Malos, and Maralyn Porter - all of whom have degrees (which is a requirement of extra-mural teaching), but all of whom are involved in Women's Liberation in Bristol and were approached to start this course. The course is billed as an exploration into human development, studying why women becomes what she is - taking it from the biological, psychological, historical and political angles. Extra-mural departments, explained one of the prospective tutors, suffer inferiority problems compared to the University and very often aim for a bright, political image to attract more students. They hope though to end the course with a symposium, with the tutors on a panel, to discuss points raised.

Cambridge. The University is offering an inter-disciplinary optional course in the 2nd and 3rd years of the Social and Political Sciences Tripos (SPS), beginning this October. It will be the only course in Britain started by students and research students and aims to be more than women's studies, but a radicalising influence in the university as well. It will be called *Women In Society*, will be contained in 20 lectures and 16 seminars, all to be held on the same day, with lunchtime discussions to round off the intensive study. For aims behind it, see article.

Essex. The University hopes to continue a course started last year, as a 3rd year undergraduate option; though as it was entered late it may not begin until the Spring term and then is dependent on response from students. The course, called *Sex Roles and Social Influence*, will include psychology, anthropology, history and sociology given by some of the women lecturers in the various departments, though coming basically under sociology. If it doesn't work out this year, said Leonora Davidoff who will be responsible for running it, it will not be through bad will on the university's part but lack of teaching staff. The course was asked for by the students who realised that their three year sociology course included nothing on the sociology of the family. The course will not be exclusive, which is an absolute condition of the university. It is actually continuing work begun last year by Colin Bell, who took a course on the Sociology of Women but gave it up this year because of other work, and also, sadly, because of the uneven material available for teaching such a course. Which is one of the biggest difficulties facing a university.

Leicester. The University last year allowed a course of seminars, which in reality were run as workshops, and it is hoped they will continue this year, again in the department of sociology. For the reasons and the effects of the workshops, see article.

London. Although, for example, the South London Women's Centre is doing seminars on women in literature - the activities in London are mainly in the collating and co-ordinating areas. One woman teacher at the Central London Polytechnic was inspired by the Conference to work at setting up a course within the new Social Science Degree they are preparing at the Poly, though that won't be possible till 1975. At the moment she wants to discuss with like-minded teachers ways of getting courses accepted, as she says she is not very radical, but feels herself the militant in her own polytechnic.

AWARE is being co-ordinated from 75, Albert Palace Mansions, Lurline Gardens, London SW7. The aims include trying to collate material and ideas of women in education or research, and centralising the information to help teachers of women's studies, or at women's centres, who want to go into the schools. Gillian Love-Taylor, 6 Worthington House, Middleton Passage, London EC1, has compiled a list of women's projects and research topics which should be circulated in the first Women in Education's newsletter, and Jean L'Esperance, 40 Brooke Forest, Warpleston, Surrey, is also compiling a list of research projects. Gillian is a librarian who felt that she should be able to make an index for anyone to use, but she hopes that if something like AWARE gets off the ground her information could be put through them. One of the most interesting questions she has been asked, which showed up a gap in people's activities so far, was about women in the history of science. She could only put the enquirer onto the women in history group, as the scientific side needs expansion.

London Education Collective, 611a, Leyton High Rd, Leyton E.10, have a paper on 'Women In Education'. They are a group of women from schools and techs, etc., who hope to promote interest in women's liberation in these areas and to discuss women's position generally. One of the women in the collective, Liz Cohen, is working with Media Resources Centre, of the ILEA, compiling Jackdaw-like material on this subject for use in schools. They are also hoping as a group to go into schools for discussions. But as teachers, they also want to work out their feelings about this and their relation to society. The collective is very new so the plans are not yet firm.

Manchester. Women in Education, 14, Clare Rd, Levenshulme, Manchester 19. Jill Walker and Flick Harris have already produced the first newsletter, and they hope that their contacts will be putting their own experiences as teachers and teachers of women's studies in the November newsletter. It is open to women who are interested in education, whether directly or not. Issues raised at the Bristol Conference include: problems of adolescent girls (and boys), career v. home, expectations for women students, job discrimination - does it happen in education?, single sex v. mixed schools, ways of breaking down sex-typing in schools and ways of presenting women's liberation in schools. ■

Building blocks

Emma Charles on women and architecture



For all its innovatory panache I would be very surprised if the *Architectural Review* topped the list of reading material that the average feminist in the street currently spends her hard-earned money on. But students of women's history and particularly those concerned with female achievement in the arts, are I predict likely to refer to the August number of this magazine for many years to come. In it, Professor Reyner Banham, tells us what we've all been waiting for: that Marion Mahoney Griffin (1871-1962) was "America's and perhaps the world's first woman architect who needed no apology in a world of men." Furthermore in discussing this woman's architectural drawings, Professor Banham asserts that not only was Marion Mahoney Griffin a highly competent domestic architect in her own right, but the "greatest architectural delineator of her generation which included mere men like Lutyens and Loos."

Marion Mahoney Griffin was a member of a famous early twentieth-century American architectural movement known as the Prairie School, dominated by its 'founder' and theorist Frank Lloyd Wright. Although much has been written about the Prairie School, Wright's powerful personality has attracted so much attention that this is the first time to my knowledge that Griffin's name has been brought to the attention of the general public and her work seriously described and evaluated.

Sadly when scanning the vista of architectural history through the telescope of biographical dictionaries, it seems that Marion Mahoney Griffin is the first woman architect to be given

The deep-rooted association of architecture (the most patriarchal of arts) with religious myths about the nature of creation

superstar status by the architectural establishment, but *The Architectural Review* has brought other women architects to light. In December 1972 it devoted an article to the pioneer woman architect and designer of the thirties, Eileen Gray and in September 1961 it examined in detail a richly decorated chapel at Compton, Surrey designed by Mary Watts in 1896. As the fashion for rehabilitating female architects grows it will be interesting as well as alarming to see just how many more women in this field have been blotted out by the shadows of history. We know, for example, that Griffin was the *second* woman to graduate from her architectural school (MIT) in 1894. Being the first, her predecessor must have had an even greater struggle against the establishment to qualify: but who was she? There is a recognised need in British schools at the moment for a suitably comprehensive text book on art and architectural history for 'O' and 'A' level pupils. When an enterprising publisher decides to commission such a book it is to be hoped that proper attention will be paid in it to female achievement in the

arts and that it will contain a chapter on the social and economic reasons for the exclusion of women from professional creativity. Only when this balanced view is put forward in school text books will girls and boys be able to understand that artistic achievement is not the sole prerogative of the male.

Why should women have been denied financial access to an architectural training

The answer seems to lie in the deep-rooted association of architecture with religious myths about the Creation of the world. In literature God is frequently referred to as the Great Architect who built Order out of Chaos. William Blake portrayed him as a bearded mystic gloomily measuring the void with a pair of compasses. One can in fact see the God of the Old Testament as the senior partner in that well known architectural firm Genesis and Genesis. The creation of the world was the most prestigious planning and architectural project in world history. With unprecedented opportunities for landscape design, it was a vast virgin site job without attendant demolition

costs, enough to delight the heart of the most crude contemporary urban planner. Furthermore Genesis and Genesis had no trouble in keeping to a six day completion date and the first tenants could be installed almost immediately.

Since the completion of that first great planning exercise men, who alone were created in the image of the original Architect, have been engaged in world infill, for they alone considered themselves fit to build amongst his handiwork. When men walked along streets or approached country mansions designed and built by other men they were secure in the feeling that fundamental religious beliefs were being reinforced to their advantage. The psychological truth of this is such that it is still piquantly sinister to feminize the names of our most popularly celebrated architects. Take Lady Christine Wren or Iniga Jones for example: suddenly the world is a revolutionary place with no fixed centre when women create monumentally.

Attitudes towards women in architecture today

The history of women in the arts reads like bad news, with women making isolated and valiant attempts at professional creativity against frightening odds. Theoretically however architectural opportunities for women are better now than at any time in history. If a girl wants to receive an architectural training and can acquire the necessary 'A' levels (the classic combination is 'A' level Art, Maths and Physics) the State will finance her education at an approved university or architectural school. As a result of Welfare State intervention the number of female architects has ▶



risen dramatically since the 1940's, but the statistics are such that the press office of the Royal Institute of British Architects is pleasingly apologetic about quoting them to a woman enquirer. At the most recent head count in May of this year, male UK membership of the RIBA was estimated at 19,993 and female membership at a rather stunning 884.

But even if a girl survives a role-confining education at school and makes it to university there are yet more subtle pressures which may persuade her to abandon architecture or continue at the risk of injury to her emotional life.

One such pressure is vulgar and insulting sexist advertising which may be seen in virtually any architectural or building journal. Whether the product being advertised is bricks, aluminium, wall finishes, garage doors or even door mats the ad men will drape a vacuously pretty maiden over it and follow it through with advertising copy full of barrack-room sexual innuendo.

In many of these ads there is a strong implication that an absolute parallel exists between women and building materials which enables them both to be classified as mere objects for male use: inert, nicely finished, manipulable, perhaps even mass produced and ultimately dispensable.

Architectural advertising is also strongly role-confining. When men are portrayed they are generally pictured as *subjects* in some act of conscious control or decision-making. In all the thousands of ads which appear in architectural and building

journals every year, I have never yet seen an ad in which a woman was seriously portrayed as an architect.

What contribution can women make to architecture and the environment?

Assuming women are able to withstand such underlying pressures during an architectural training and subsequent practice, what contribution can they make to the current architectural scene that men cannot make already? The answer surprisingly is nothing, because once a woman is qualified as an architect and accepted into the techno-creative elite she is equally subject to the financial and governmental restrictions which are imposed on all architects when they work for the public instead of private clients who can pay for what they want. Take the question of the size of rooms in council housing for example. If you live in a council house or flat and you've ever wondered why you cannot use your kitchen as a room instead of a narrow galley for cooking in, or you've ever wondered why there is barely room for more than a single bed and a big chair in your back



bedroom, the reason is not that the architect who designed the house is personally mean about giving you a decent amount of floor-space, but simply that he is expected to work within certain official dimensions. These official dimensions are based on the Parker Morris Standards and



were drawn up by Sir Parker Morris in his report *Homes for Today and Tomorrow* in 1961 when he was chairman of the housing standards sub-committee of the Central Housing Committee. The space standards which Parker Morris drew up were not in themselves bad because he intended them to be used as a guide for judging the *minimum* standards beneath which architects should not fall in their designs. But because thousands of homeless people need housing urgently and the government is only prepared to contribute a limited amount of money towards building council housing, architects have had to interpret the Parker Morris Standards as a *maximum* standard in order to be economical and build as many houses as possible.

So, in architecture as in any other job, if a woman qualifies and joins the system, she cannot hope to beat it as well but only operate it efficiently. But women who have had an architectural training or who are well-informed about building and planning legislation could work for architectural change from *outside* the architect's office. They could spearhead powerful consumer groups to demand that the following facilities become *statutory amenities* in all building programmes:

- (a) That any new factory or office building employing substantial numbers of women must provide space for a supervised crèche. At the moment the world of work is geared entirely to the needs of men and childless women.
- (b) That every supermarket and department store must provide space for a closely supervised

pram park, where women, the most courted consumers of the high street, can leave their babies.

(c) That every new housing estate must provide a women's centre where a launderette, family planning services, a legal adviser and a meeting place could be grouped under one roof.

An approach to architecture in terms of human needs rather than through abstract aesthetics alone is typical of the humane way in which women have



attempted to influence architecture in this century. In this tradition is *Homes in High Places* by Pearl Jephcott and Hilary Robinson, a book which helped to publicly discredit the fashion for high-rise blocks of flats.

The high-rise block can be taken as the ultimate symbol of patriarchal architecture gone mad: a tall, glittering phallic symbol of man's but not woman's triumph over technology. Instead of looking at these buildings in the abstract as works of art, Pearl Jephcott and Hilary Robinson analysed the lives of the people who inhabit them. They found severe cases of play privation in young children. They also discovered that women could best make friends with neighbours who lived next door on a horizontal level, but not with neighbours who lived underneath or above on a *vertical* axis. Other women

felt themselves to be imprisoned in their flats because it was so cumbersome to take prams down to the ground-floor level in a small lift.

Ideas for the future

The situation of women in architecture can roughly be summed up as this: although every girl should have the opportunity to become interested in architecture at school and to subsequently qualify and practise without prejudice or favour, the comparative numbers of male to female in the profession is becoming increasingly irrelevant because in the sphere of housing the most progressive trend is *to do away with architects altogether*. In current jargon this is called 'de-architectising architecture' and its aim is to make the architect merely a humane technical adviser to help the people create the kind of home uniquely suited to their needs.

If we are to take advantage of this trend towards a non-patriarchal architecture, *all women must now prepare for the housing revolution.* We must educate ourselves in basic building and design processes to know what is feasible and what is not when designing our own homes with technical help. It is not so difficult as you might think. To understand how a modest house is put together is no more difficult than understanding how a car engine works, in fact it is much simpler.



This feeling that the gap is closing between inhabiting a house and designing it was expressed by Mrs Joan Zunder, a first-year lecturer in building construction at the Sheffield Polytechnic. Recently she said: "I feel building is an extension of home-making; it seems a field particularly suited to women."

Other moves are now being made to educate consumers for the day they will be able to participate in the design of their homes. There is a call to introduce architecture into the school syllabus as an official subject and recently the suggestion was made that the Arts Council should set up 'Architectural Interpretation Centres' to involve people in the history and design of their towns and cities.

Why is this move to involve consumers in architecture a good thing? If you have ever lived on a council estate you will already know the answer. Many council tenants live in mean and ugly mass-produced blocks of dwellings which allow them no more expression of their individual personalities than a prisoner in a jail-block.

The private occupant can make building alterations to the *inside* of her home to adapt it to her needs. If she wants to make one big room instead of two small ones she can go ahead and knock them through. Similarly if she wants to build an extension on the back of her house she can. The council occupant is not

allowed to do either of these things: the family must adapt to the rigid house instead of the house adapting to them.

The private occupant can publicly express her artistic taste and judgement by decorating the *outside* of her house in the colour and style she chooses. Sadly, in contrast the council occupant is not permitted even to paint her own front door the colour of her choice: all the buildings must look the same as a warning that this estate is a public institution. One council tenant I spoke to was so institutionalised by her long tenancy on an estate that she had hesitated about fitting a door-bell because it was not a "standard council installation."

Having noted such paternalistic and alienating features of council estate life as these, Colin Ward, a writer on environmental and



political problems, would like to see the administration of council estates changed as well as the architecture. He would like to see all housing estates turned over to their occupants in the form of tenants' co-operatives, as had already been successfully tried in Oslo and he is currently writing a book on the subject entitled *Radical Alternatives to Housing*.

So the consumer housing revolution is coming and it sounds fine on paper but how exactly is this 'de-architectising' of building to be achieved? The person who has done most to disseminate practical ideas about



achieving a non-patriarchal architecture is the Dutch architect and planner N.J. Habraken, Professor of Architectural Design at the Technical University of Eindhoven. In its most condensed form his aim is to give people the same control over the design of their homes as a wealthy client has over the design of his custom-built, one-off house on the hill, lovingly adapted to his personal life-style.

To achieve this Habraken suggests that the only permanent structure an architect should build is a 'support structure', a kind of artificial street carrying such essential services as electricity, water and gas, and into which people could slot a kit of building parts.

These kits of building parts would contain such items as pre-fabricated walls and would be manufactured in a wide variety of models and styles by a wide range of companies. Instead of being forced into a ready-made home, people in search of a house would simply visit show-rooms to buy or hire the parts they require to design their home according to their life-style. When they had decided how many rooms to have and in what shape and arrangement, a technical adviser would then come round to help them decide how best to fasten all the pieces of kit together and to supervise the connecting up of gas, water and electricity. Used as we are to bricks and mortar ▶



and total exclusion from building processes, this may not seem like a very attractive idea. But ideologically it is a great step forward and in London a pilot scheme on these lines, known as the PSSHAK project, is already being tried out by the GLC.

An increasing number of writers have turned with interest to buildings which have been put up without architects; particularly the shelters which animals build beautifully and instinctively.

Deposing King Architect

It is now possible to see the exclusion of women from the architectural profession, as a result of financial and religious manipulation, as a symbol of the present exclusion of the poorest members of our society from control over their own immediate environment. If you haven't got the money and the influence you don't get to be creative whether you're male or female.

In liberal circles, architects and planners are now being seen as "usurpers of mass creativity": a privileged élite licensed to play with the raw materials of our environment like a giant Meccano Set, while the rest of us look on.

But slowly we are moving away from this old-fashioned type of patriarchal architecture. Compare for example the humane and self-effacing attitude of Habraken with the Old Testament pronouncement from on high attributed to the German architect Eric Mendelsohn in *Architectural Forum* in 1955: "When God created the world he had no associates, so why should I?"

Or consider the story which Frank Lloyd gleefully told of his mentor, the American architect Louis Sullivan. Sullivan was approached by a woman who asked him to design her a house in a certain style. True to his own aesthetic principles but not to hers he replied: "Madam, you will take what I give you."

Not any more Mr Sullivan ■

Short List of books

Jane Jacobs: *The Death and Life of Great American Cities* Vintage Books 1961

Nan Fairbrother: *New Lives, New Landscapes* Architectural Press 1971

Pearl Jephcott and Hilary Robinson: *Homes in High Places* Oliver & Boyd 1972

Helen Rosenau: *Social Purpose in Architecture* Studio Vista 1972

Books which deal with buildings put up without the help of conventional architects: Sibyl Moholy-Nagy: *Native Genius in*



Anonymous Architecture 1957

Bernard Rudofsky: *Architecture Without Architects* 1965

David Hancocks: *Master Builders of the Animal World* Hugh

Evelyn Ltd. 1973

Publications which deal with restoring environmental creativity and control to ordinary people:

Colin Ward: *Vandalism* Architectural Press 1973

Colin Ward (editor and contributor): *Anarchy* No.83 January 1968 'Tenants Take Over'

The modern de-architectising classic:

N.J. Habraken: *Supports: An Alternative to Mass Housing* Architectural Press 1971

A book which shows the way in which ordinary inhabitants dramatically changed houses built by one of the 'greatest' architects of the twentieth century:

Philippe Boudon: *Lived-in Architecture: Le Corbusier's Pessac Revisited*. Lund Humphries 1972

A book to give you an

Building 27 April 1973 67

introduction to planning jargon: Graham Ashworth: *Encyclopaedia of Planning* Barrie & Jenkins 1973

A building construction course where women are welcome:

If you are aged 18 or over and would like details of a four-year sandwich course in building construction at Sheffield Polytechnic, write to: Head of Department of Civil Engineering, and Building, Sheffield Polytechnic, Pond Street, Sheffield S1.

This is the woman who fears and hates fearing.

This is the woman who cries at her own stupidity and who hates her own weaknesses.

This is the woman who fears that the only strength she has is earned through the weaknesses of others.

Withdrawing into her shell of pride, she fears the brilliance of others, and despises their dullness.

This woman picks neatly at the failures of others and picks venomously at her own, yet protecting herself, she gathers confidence through acclaim, only to throw it away as useless and false.

This is the woman who attacks in order not to be attacked, and withdraws in order not to feel excluded.

This is the woman who cannot compete for fear of being confused with the competitors.

She clings confidently to a thin straw of pride and self importance, only to leap into cauldrons of disgust and despair.

This is the woman who takes all she can, and keeps watch over what she does not want to lose.

She gives what she chooses to give of herself, and resents that someone else may do the same to her.

She hates those that take from her, and despises herself for her hatred, and resents them for making her despise herself.

This is the woman who refuses to come to terms with the idea of her own insignificance.

This is the woman who refuses to be ignored or displaced, yet hates herself for the weaknesses that that refusal means.

This woman cannot strive uncompromisingly because she has too much to lose, yet cannot accept that compromise is feasible.

This woman insists on being accepted as she is, yet cannot accept that the way she is is acceptable.

Jeanette Sutton

Helen—a woman of today

(L.W.T. Fridays, 9.00 p.m.,)
reviewed by another woman of today

Sandwiched in between the Friday evening happy-nuclear-family and jolly virile St Bruno ads, is the sure-footed tread of a fifth column. A sort of cross between a series and a soap opera, *Helen: A Woman of Today*, is at the moment in the throes of showing the break-up of just such an ideal nuclear family as we see in the ads all the time. Middle-class suburban Mum marries Northern working-class lad; refines him into an executive job and a mortgage. They produce two lovely children, read them stories at night, and settle into roles and stereotyped expectations. He has an affair with a younger girl at work; a girl who accepts him for what he 'is'. Helen finds out, and immediately insists on a divorce, recognising through the crisis that she has become a cipher in the lives of her family; she is someone's wife or someone's mother, never herself.

Entering at the crisis episode, I was left with mixed reactions, which on the whole came down on the side of curiosity about further developments. Certainly so far there has been a brittle accuracy in the account of the breakdown of a marriage. The story follows each of the couple in their different responses; she talks to childless, cynical friend, who advises her to get as good a divorce as possible, she sees a sympathetic lawyer who unemotionally (and effectively) advises her to wait ten days before going ahead with the proceedings. She tells her parents, mother is bewildered ('in my day . . .') but supportive, Dad is shocked and speechless. Telling half-lies to the children 'Daddy's gone away on business'. He cools off his extra-mural girlfriend, in the face of the emotional crisis, and pathetically and manipulatively grasps at the

idea that the wife can be softened up by the offer of a bigger house and a second mortgage.

The script and production map out the double bind, which emerges in the interweaving of how each member of the couple behaves separately and how they behave when they're together. Each can see how the other has trapped him/her into their specific sex-role. But both are still deeply tied to each other, and their mutual lacerations are a painful way of each trying to free themselves from the other's image, and from their own dependence on that image. It is painful, and even though there are a number of stereotyped moments, there is enough generalised observation to make it valid. The woman's role as it emerges through marriage is conservative and personally confining. The man's role is more personally secure in some ways, but naive and emotionally backward in others. And although the salary and lifestyle of the couple may be a minority one, the value lies in the fact that the story exposes the breakdown of the ideal we are all fed, irrespective of whether we can ever achieve it, economically or emotionally.

Considering the kind of subversive pulp generated through those two vile 'comedy' series on BBC 1, *The Wife Next Door* and *Casanova*, both heavy doses of emotional blackmail, which simultaneously slash away at married bliss, but bind the audience even more tightly to the principle by not attempting any kind of critique - *Helen: A Woman of Today* is to be welcomed. It remains to be seen whether the episodes can provide the depths they promise.

Micheline Wandor



Helen - A Woman of Today
Alison Fiske
and Martin Shaw
in the throes of showing
the break-up of a happy-nuclear-family



The Symmetrical Family

M. Young & P. Wilmot
Routledge Kegan & Paul
£4.50

Young and Wilmot, in their best tradition, have produced a sociological study where the theory is sufficiently interesting to make one concentrate on the facts and figures. However, I think *The Symmetrical Family* is a misleading title for this book, the sub-title 'a study of work and leisure in the London region' describes it better. One might well imagine that it is impossible for a mother to apply the dichotomy of work and leisure to her own time, but in the surveys no-one expects her to, as almost all of the empirical material is limited to men.

The authors maintain that roles within the family are becoming less segregated, that we are gradually moving towards a situation where each partner works both inside and outside the home, and where there is greater sharing of decisions and greater interdependence between husband and wife. This new structure is most in evidence in middle-class families, but according to the principle that what the rich are doing now the poor will be doing sooner or later, it is suggested that the pattern will become common; and that the conflict between work and home which now confronts some middle-class men and women will have to be faced by growing numbers of people.

The major cause for these changes is seen in terms of technological development and consequent changes in work patterns; feminism is attributed importance in so far as contraception has given women more time to work and better education has given them greater aspirations. However, since so much emphasis in the survey has been put on the work itself, and, for the most part, on men's work and leisure patterns, it is impossible to tell from the study how families will in fact adapt to these changing patterns. The only evidence from the survey is that, at the crucial time for the family, when the children are young and most demanding, there is still a sharp division between roles. This is the time when men of all classes work most, middle-class men do unpaid overtime to establish their careers, and working-class men do paid overtime to support their families. Only 6% of women with children under four work full-time. Thus, so far women still have complete responsibility for children and they treat this as an important priority. The inadequacy of the book is that it at no point inves-

tigates attitudes of people towards child care to see if they are changing in response to the work situation. The book ignores the possibility that feminism might have an impact within the home to counteract the changes coming about in the area of work. In a survey concerned with the family there is surprisingly little on the subject of children.

Certainly some of the material is interesting: there is, for example a useful schematic description of the changing patterns of the family since pre-industrial times; and a very good chapter on the problems of shiftworkers. But if you are looking for detailed material on the balance of responsibility within the family, or on changing attitudes towards the family and child care, you will be disappointed.

Katherine Gieve

Bitching

Marion Meade
Garnstone Press
£2.95

Marion Meade is in real trouble. She's written a book that's going to become the imbecile man's guide to everything he always knew about women and never wanted to hear. She's given the game away and written a hilarious and thoughtful treatise on games women play in order to survive, stay sane and reach old age intact.

Ms. Meade had a good idea but she has gone too far in trying to make her point. In the process she hasn't helped the feminist movement to the extent of which she is capable; instead, she'll probably find herself spending the next year countering charges of being a one-sided crackpot from both camps though her intentions are good and valid.

The title of the book is the worst cop-out of all. The weird and wonderful ways of the publishing industry may be at fault here. Perhaps there was the smart-alec editor who decided on the title thinking it would appeal instantly to a male audience when the book otherwise might only have been bought by women. Two quick birds in one. Or maybe Ms. Meade has her nomenclature mixed up, because the book is not about bitching. It deals with the guerilla tactics used for growing up female, absurd. It illustrates the lying, scheming, treacherousness, conniving - yes bitchiness women are forced to resort to in order to survive a society dominated by, and only respectful of - men. But that's not bitching, that's just asking for the same thing that jews, blacks, workers have asked for, for centuries. The fight, as Ms Meade knows well, is not polite and genteel. It's a serious fight to put it mildly and it's silly of Ms. Meade to reduce it to merely - Bitching.

But the real problem with the book is Marion Meade's attitude towards men. She loathes them. And why not. A lot of them are godawful. It's unconstructive to leave it at that and the book suffers from this imbalance.

Since Utopia hasn't been achieved quite yet the game has to go on and alienating the enemy means blocking all the potential short cuts. The one-sidedness of the book might also inadvertently frighten women off because the alternative seems too

bleak. It would have been more practical had Ms. Meade struck a compromise however compromising that may be. The games within the games demand it for the time being.

But Ms. Meade has brilliantly illustrated how the games are played. Her premise is that women are less emotionally constipated, that misery needs company and that women can only turn to each other when they need to talk; surely not men. The aim of the game is to please because the economic, social, political and sexual reprisals are terrifying. Hence the splendid bitch-woman whose capacity for survival has never been rivalled by man or beast.

Marion Meade maps the woman's development into a bitch from early childhood. Little Darling early on makes the observation that 1. Mommy is a mess; 2. Daddy is a Prince. Moral: Hop on to the winning team. But while on daddy's team, watch Mommy carefully because she's the one who'll offer the clues as to how to royally screw daddy.

He doesn't treat Mommy like a human being and sees himself as God's gift to womankind. When the little girl discovers her own sexuality she realized two things: Ignore the sexual idiocies of her parents and conceal her own sensuality.

Later on in high school she learns to hide her brain, smile, cross her legs and shut up. To avoid being a perennial wallflower (and few have the guts to cope with that although intellectually it's preferable to the idiocies of dating) she must never show she knows she's smarter than the boys; worst of all she must never be aggressive. That holds true all her life. In men it's an asset but in women a liability that will ensure instant failure.

University is only a preparatory course to servility and when she's sailed through her studies with high marks, expending half her energy on appearing never to study to avoid threatening men, she's awarded a "bachelor's" degree. Her academic knowledge will then be put to test at a lowly lowpaid job as a p.a. in an office where the boss claims her brain and body as his natural right for having given her an opportunity to work for him. In marriage the woman gives her pledge of allegiance:

I will make my husband feel like a king by waiting on him

I will never compete, only complement

I will fulfill myself by producing children, the most creative work a woman can do

I will pollute my body with chemicals, hormones and plastic coils too so that he can enjoy carefree sex

I will take the blame for moving to the suburbs etc, etc

The book continues through the breakdown, the divorce and finally liberation and its pitfalls. Each chapter is illustrated with quotes by women of all ages. They are tough and bitchy and straight to the point, the open way women talk when they get together with other women. It makes for extremely naughty but ultimately very sad reading. Most of it is all too true. The book ends with an epitaph to women: "Peace on Earth, Goodwill to Men... Someday".

Andrea Adam

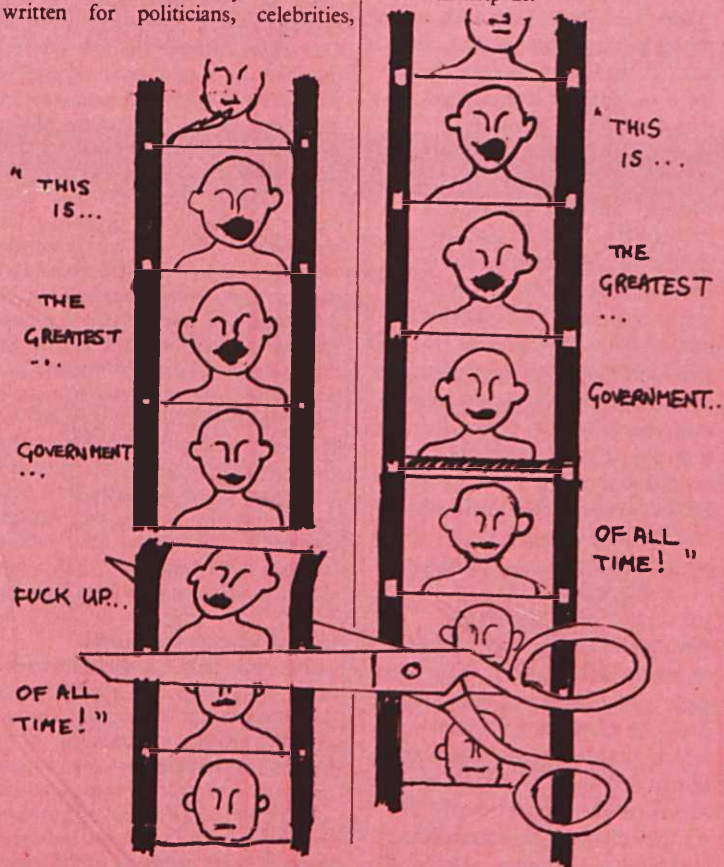


On 'Man Alive' next week, we bring you the tragic, disturbing story of two people whose lives have been destroyed by TV documentary makers

TV Handbook

Women are alternatively exploited or ignored by TV and the press but now a handbook has been written to help us fight back. Called simply the *TV Handbook*, it has chapters on money, who and what we are up against and how not to be manipulated, as well as phone numbers, cartoons and maps of TV stations. There is also information on the press. Written by a collective the book is intended to help people in their dealings with the TV Companies, especially strikers, women's groups and black people for instance. As the *TV Handbook* says 'this is not written for politicians, celebrities,

'experts' etc.' because they get all the advice they could wish for and anyway TV is on their side already. The handbook costs 15p plus postage and can be bought from Rising Free, 197 King's Cross Rd, London WC1. Television and newspapers are biased but in any of the ways we struggle to get decent lives for ourselves we are going to come up against the media. We have to find ways of confronting their distortions and putting out the information we need to unite or spread our struggle - the *TV Handbook* will help us.



"...Mrs. Smith, about the importance of Family Allowances..."



Art and Sexual Politics
Edited by Elizabeth C. Baker and Thomas B. Hess
(Essays which originally appeared in *Art News* Vol.69 No.9 reprinted in revised form by Collier Macmillan 70p)

Advertising copy for the collection of essays called 'Art and Sexual Politics' has been thoroughly misleading. It has repeatedly read 'Why have there been no great women artists?' Not only is the book very well illustrated with great paintings by women artists (past and present), but it also contains an invaluable essay by Linda Nochlin in which she answers the snide assumptions inherent in the question by exposing the manner and the extent to which culture and art history have been man made for male purposes.

For Nochlin, a feminist critique of art history goes beyond unearthing old mistresses into attacking the discipline of art history as a whole; throwing into question the established view of history, social sciences, psychology and literature, as well as knocking down the barriers which have been erected between the fields.

Art historians, as she points out, are responsible for the invention of the myth of the Great Artist: 'the fairy tale of Boy Wonder, discovered by an older artist or discerning patron, often in the guise of a lowly shepherd boy.' The concept of solitary, innate genius is firmly entrenched in the 'romantic, elitist, individual-glorifying and monograph-producing' substructure of art history. And if you've got this thing called genius it'll show itself no matter who or what you are. The social and institutional structure within which the Great Artist lived are dismissed as secondary influences or background.

Linda Nochlin argues that individual achievement cannot be separated from society, institutions and education. Art historians are asking the wrong questions. To illustrate her argument she asks, "Why have there been no great artists from the aristocracy?" despite the fact that aristocrats, like many women, have had far more than their share of educational advantages, and plenty of leisure. Could it be possible that genius is missing from the aristocratic make-up in the same way that it is from the feminine psyche. The answer, Nochlin points out, is that devotion to professional art production was out of the question and unthinkable for both groups; only accomplished dabbling was permissible.

Thomas B. Hess then chips in with a chivalrous defence of women's ability. 'Yes, there have been great women artists,' he says, quoting examples of recently revealed old mistresses. He goes on to point out that women's creative track record was far better in the Middle Ages before the rise of the Cult of the Individual at the time of the Renaissance. I wish he had pursued this point, perhaps linking up the exclusion of women from professional creativity with the rise of capitalism. Instead he concludes that 'Women's Lib' and 'the longing of individuals to merge into a collective' is yet another

symptom 'that late twentieth century civilisation is rushing full-tilt backwards to the Gothic.'

Like a breath of fresh air ten women artists then proceed to comment on Linda Nochlin's essay. A fairly wide spectrum of views are expressed with a number of the established artists hesitating to identify with other women - fearing to be categorised as women rather than artists.

Bridget Riley's reply is called 'The Hermaphrodite'. She writes, 'at this point in time, artists who happen to be women need this particular form of hysteria (Women's liberation) like they need a hole in a head.' Compare her position with that of Sylvia Stone who, in her essay entitled 'Healthy Self-Love', comments that 'the new camaraderie between women has led to a support and concern for another's work, life, interests and conflicts.

'Judging from Bridget Riley's remarks during an interview with the 'Observer' in September there is a need for this particular form of hysteria; she said, 'The artist has become isolated . . . and he struggles with this isolation. Its a prison, a deprivation.'

Lee Hall and Elizabeth C. Baker examine contemporary women artist's professional and educational opportunities. Before exposing familiar tales of prejudice, they take pains to point out that they are not biased in favour of women but in favour of truthfulness and fairness. Elizabeth Baker outlines women's progressive exclusion from galleries as art increasingly became a stock marker commodity.

Its a book to buy - a bit timid perhaps, but basic reading for anyone concerned with women and creativity.

Rosie Parker



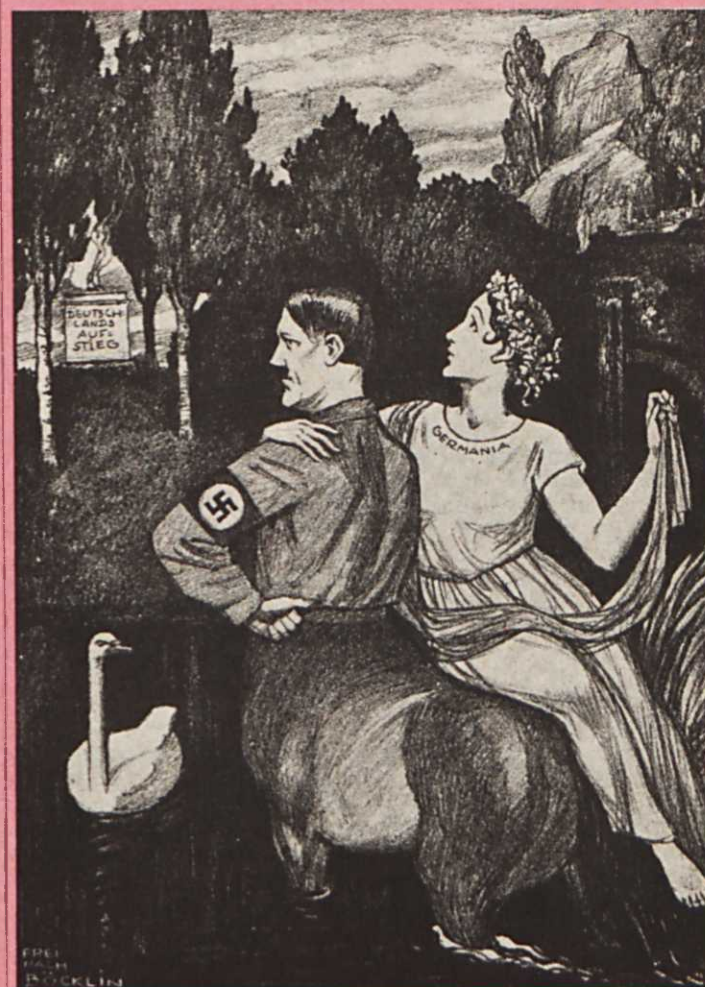
The Birth of Venus, from the 'Night of the Nymphs', one of the glittering galas held to mark German Art Day in Munich.



Louise Nevelson: Dawn (1962)



Constance-Marie Charpentier: portrait of Charlotte du Val d'Ognes (1800) which was until recently attributed to J-L. David



Hope revives in the German Breast: 'Before me, a white swan. And so we advance gently, from out the dark waters, through the dawn light - advance to where, far off, ripples rise to meet the new-born day.'

Illustrations from Strength through Joy by Hans Peter Bleuel published by Secker and Warburg £3.75.

This book gives further background to the article we carried in the July issue. In 1933 some German feminists did complain about the way women were universally treated as intellectually inferior, but no-one thought to attack the full horror of Nazi sexual and social ideology.



A Grimm tale . . .

Grimms, now at the tail end of their extensive British tour, ('we have to do a lot of gigs before the finances break even'), are a collective comprising of The Scaffold (John Gorman, Roger McGough, Mike McGear), poet Brian Patten, ex-Bonzo Dog Neil Innes, Andy Roberts, Zoot Money and more. The name Grimms is derived from the first letters of their surnames. 'S' is for Viv Stanshall who isn't on this tour, and the 'P' of Patten is silent 'as in Bristol' says self confessed Grimms mother, John Gorman. Their second album 'Rockin Duck' (Island) which is self produced, puts their show down on wax. 'It's not quite like music hall' explains Roger 'because that suggests one act after another, we try to interrelate the music, the poetry and the humour'. Roger has recently had another book of poetry published entitled 'Gig' (Cape 75p) - a pithy account of life and life on the road.

Andy Roberts (ex-Liverpool Scene and Plainsong) recalls the early days: 'In the beginning we used to think we were so lucky to be given the chance to play our music. Then after a few years of not earning any money and no prospect of earning anymore, we began to realise why. There were people all down the line creaming off their percentages, making nothing but profit, while we not only ended up with nothing but found we owed them vast amounts. It's a maturing process, once you've realised what's going on, you can cut so many people out and control the situation yourself. But it takes a long time to realise that if you're being nice to everybody, it doesn't necessarily mean that they are going to be nice to you.'

Neil Innes agrees, 'We had to buy out two managers, it cost us all our profits. We wondered why we

couldn't take holidays for instance; it was because people were just creaming off the natural rest periods that we should have been able to have in order to revitalise our music. Instead of that, we got screwed up going round the circuits again and again, we were like vegetables that they planted, they're just like market gardeners.'

John Gorman continues, 'We have a slight advantage now, the thing is that the ten of us are not like just musicians, we are a composite group. We now have sufficient experience to start pulling our own strings and once the thing becomes established, we can operate in a commune sense, produce our own records and shows and at least we'll be vaguely outside the established structure. You can't work outside it completely but we should be able to use it to our advantage. However, success is not equal to power. The great thing is, we are self supporting both emotionally and musically, we all enjoy watching and helping each other working.'

Neil sums it up, 'If you're going to be an artist then you've got to have some kind of point and be able to put it into communicative terms. Audience participation and appreciation is the agreement that you've succeeded in communicating, and that's what it's all about.'

**. . . but
they all
lived happily
ever after**



Originally published as a book of lyrical poetry, Dory Previn's LP 'On My Way To Where' (United Artists) has only recently been released, though it was recorded before her following albums: 'Mythical Kings And Iguanas', 'Reflections In A Mud Puddle', 'Mary C. Brown And The Hollywood Sign' and her recent successful concert 'Live At Carnegie Hall'. Her songs are perceptive confrontations with the many traumas of her life - and life in general; experiences with which one can't fail



to identify. Three songs on this album, 'Scared To Be Alone', 'Beware Of Young Girls' and 'Mister Whisper' painfully relate to the end of her marriage, her turmoil, and her stay in a mental hospital. Our fast growing awareness of composer-performer Dory Previn proves that her sincerity and strength have triumphed against heavy opposition, both from the music business and the press.

Roxy Music singer Bryan Ferry has been the brunt of much abuse from music critics over his solo album 'These Foolish Things' (Island). This collection of songs from the sixties, fifties and beyond, has been labelled self-indulgent and inferior to original

versions still available. I disagree and find the combination of his creativity and unique vocal style strong enough to give a new lease of life to thirteen past hits including 'Don't Ever Change', 'It's My Party', 'I Love How You Love Me', plus Beatles, Stones and Dylan numbers.

Apart from a brilliant opening track and lavish packaging, Elton John's new double LP 'Goodbye Yellow Brick Road' (DJM) is not as impressive as his previous album 'Don't Shoot Me, I'm Only The Piano Player'. Lots of boogy but little variety.

'Janis Joplin's Greatest Hits' (CBS) which was bound to come sometime, isn't worth buying if you already have 'Kosmic Blues', 'Cheap Thrills' or the 'Joplin in Concert' double album. If you don't, then the ten 'Greatest Hits' linked with some intensely moving



dialogue are: 'Try', 'Cry Baby', 'Me And Bobby McGee', 'Down On Me', 'Get It While You Can', 'Bye, Bye Baby', 'Move Over' and the classics, 'Ball And Chain', 'Piece Of My Heart' and 'Summertime'.

'Berlin' (RCA), Lou Reed's second solo album, maintains his familiar vocal style and lyrical insight in to drug experiences - 'How do you think it feels when you're speeding and lonely'. But I felt at odds with the flamboyant production and suspicious of the interpretation of 'The Kids' - a song about a woman who commits suicide when she's accused of being an unfit mother. She has her children taken away, whilst their voices sob and call out. Possibly, he's been over indulged by Alice Cooper's producer Bob Ezrin, resulting, sadly, in being lost in a web of his own depression.

Marion Fudger



'What's depressing about music is that the record business is still run by Sir Joseph Lockwood, Lew Grade, Sir Edward Lewis at Decca, Sir this, Sir that, they are still in power and I thought a bit of that had been swept away and it hasn't, everyone else is puppets. I thought when the Beatles arrived and young people started doing things, it was all so exciting, but when it all dies down, the same heavies are in power. And some people weren't even touched by it, some young people will just grow up to be the same as the ones in power now. You can't win.' — Anne Nightingale

Women in Music

Marion Fudger

Anne Nightingale is the only female programme presenter on Radio One. She started laying down the groundwork for her career in the music media in 1959. She completed a journalism course, but found a diploma no advantage in the newspaper world, where actual experience is the basis of learning. A job in a news agency supplying Fleet Street with sensational stories plunged her into disillusionment with National newspapers. Disappointed in the people, the parochial gossip and not wanting to work on fashion magazines 'Those ladies with double-barrelled names who go round Harrods checking the price tags' she moved to Brighton. She found the answer for basic experience on a local paper attached to the Argus. A year later, she was writing about drugs and C.N.D. as womens editor of the Argus, she also took the opportunity to start a record column. She'd been married some time when she became pregnant, but at the same time an opportunity arose for a job in local television as a news reporter. The audition proved fruitless, but she had got the bug, and soon after the birth of her son Alex, she became involved with BBC Radio in Bristol. But she was unable to make a living from it due to resistance and few contacts.

Odd bits and pieces followed; part managing a group, writing a book, TV programmes, radio interviews, but there were often long gaps between each job so Anne continued the Argus record column. At the end of 1966, soon after she had started a record column for the Daily Sketch, she found she was pregnant again. 'I was afraid of telling them in case they fired me, luckily though it was just into '67 when everyone was wearing kaftans. I told no-one until I was seven months, they were flabbergasted but agreed I could continue after having two weeks off.

After my daughter was born, my marriage started to break up, for a year life was terrible. I became pretty neurotic and paranoid, so I threw myself into my job which seemed to help. Looking back it must have been good therapy because it helped me cope with everything else when we split up properly in '69'. Anne found her financial responsibilities increased

tremendously, so she started writing more record columns in magazines. She wanted to do a radio programme, but at the time when Radio One started, Robin Scott was at the top. 'I would have sent in a tape, but I was pregnant at the time, later I found out that the tapes which women sent in were used at his dinner parties for amusing ice breakers! He was very prejudiced against women, I can't say if that story is true or not, but I wouldn't be at all surprised. They had a few women in management but they didn't like them showing their faces to the public. Their argument was based on a survey done seven years ago. The results were that the public didn't like listening to women because they sounded hysterical, giggly, too upper class or like fish wives, whereas men were preferred for their deep, reassuring, authoritative tones. But you know how easy it is to rig the questions on a survey to obtain the desired response. I soon found out that when the market research surveys were carried out for commercials (and they are far more accurately researched for obvious reasons) the question was whether the public liked the fact that the commentary had been done by a woman rather than a man, and over 80% hadn't even noticed!' Anne thought that would be a logical counter-argument, but she was fighting a virtually impenetrable wall of opposition.

The breakthrough came when Douglas Muggeridge - nephew of Malcolm - took over, and he had a different outlook. Anne sent in a tape of a programme she had been doing on Radio Brighton, and finally got in. But her problems were not over, they'd only just started. 'Straight away I had this problem with the other D.J.'s, they'd get ultra cheeky on the hand over of programmes, it was worse to begin with because I was a novelty, it was so stupid because they were playing into the hands of the people who said that it would make women listeners jealous or cross. I ignored it, but I was so worried about the image they were giving of me over the air, all I wanted was their respect and their acceptance on the technical level. They'd all had years of experience on pirate radio and there was no way I could learn other than by actually doing it. I didn't want to look incompetent because I realised they were just waiting for me to make a lot of mistakes so they could tell me I obviously couldn't do it. Most of them said that I'd only last six months and one was only ever on three month contracts. It still worries me terribly, maybe it has something to do with the fact that women aren't allowed to come to terms with technical machinery very early on as men are.'

After Anne had been doing a programme for three years, they wanted to find her something else, so

whilst a D.J. was on holiday, she was given one of his two weekly programmes. 'That was very embarrassing and it made me paranoid because all the D.J.'s thought I was after their jobs, which I'm not.' She has also had trouble with the myth that a woman broadcaster alienates the women listeners. 'Tony Blackburn said that D.J.'s are husband substitutes, so I went out of my way to talk to women, just being friendly and sincere, and when I found that I was getting as many letters from women as I was from men, I realised I had beaten that bogey. There are a lot of women into music.

There was a great militant feeling about two years ago, I remember taking part in a radio four discussion about women in broadcasting. The answer is not in militancy at all. The way to do it is by quietly being so bloody efficient and determined not to give up. I used to get very annoyed and write in magazines about not being given equal opportunities, but it didn't do any good, they just dismissed it as hysterical. In a competitive area like broadcasting, no man, no woman, has rights, they can pick and choose who they like, and if your face doesn't fit, that's that. Of course the proportion of males to females is very wrong, but the only way to win is to get in there and prove that women are capable, I resent that in order to do that, you have to work harder than a man would have to, but success is the best propaganda possible. For women in radio, the problem is lack of experience, there were no women in pirate radio, so that's why they couldn't break in, they didn't have the experience. I was lucky because I'd had enough broadcasting experience to warrant at least a try, so ultimately they couldn't turn me down. There are a few women working on BBC local stations and in commercial radio now, I think the opportunity there is greater, and obviously gives them the grounding they need, even if it's only assistant or secretarial work to start with.

It is difficult though, to break down the barriers and get a footing, but if ultimately I did get the opportunity, then other women will get it too. I try to encourage the BBC to take on other women, but I get the impression that they aren't interested. I feel I'm the token woman and they can now say 'Thank you very much, but we don't need any more'. I suppose what's kept me going is money, I had to keep going to keep my children. But of course I enjoy it too, the great thing about radio is the direct communication you can build up because really you're talking to one person. TV has failed miserably as a form of communication, there are too many people complicating it, editing it, it's not one person's viewpoint, it's totally non-personal and contrived. I've chosen music because I love it. It



can be very frustrating, some people say to me 'Still in the pop game then are you, when are you going to move on?' as if it's a sort of stepping stone to being on Panorama or something. I can't seem to get it into their minds that it's the music that I'm here for, it's not just a little job to do.

One area that I am very angry about is that I'm a self employed person, and therefore have no security and cannot claim sickness benefit. I've exactly the same responsibilities as a man and here is an insurance scheme whereby a self employed man can insure himself against sickness. The thing is, it cannot be done for women, the premium is loaded fifty percent against them. They seem to think that women are a worse risk, I think it's fucking disgraceful I really do! I am trying to be a responsible person and yet I'm not allowed to safeguard myself or protect my children because of the bigotry of the men who run insurance companies. I was going to write to the House of Lords Select Committee submitting this as an area of discrimination against women, but by the time I'd found out all the necessary details, it was too late. But something has got to be done about this, I'm sure there are other women in a similar situation, they can't be allowed to get away with this blanket view point. I wouldn't take a day off work on principle, because that's one thing they can get you on, an excuse to accuse you of unreliability.

And there's the pre-menstrual tension which I suffer quite badly from, but I could lose my job if I exploded at the wrong person at the wrong time. Women are still trapped, of course we should be able to explain the situation. Like when I'm very worried about the children or something, and I have to put it all right out of my mind completely and do this programme. You see, you can't let on because they'll think you can't cope and you're going to let your family problems get in the way. I never think I am a woman on the radio, I am a person, not bloody male or female, it makes no difference. I'm only aware of being female because of being thought to be incompetent and I've still got to beat that.

LI SHUANGSHUANG.

A look at the liberation of women as part of communal life in China - the story so far: Shuangshuang and her husband Xiwang have an argument about their responsibility to the community. He goes off in a huff. You Fang and Gui Ying come to talk to Shuangshuang about her row with Xiwang. They discuss why none of the women go out to work. Shuangshuang blames the slack recording of work points, and writes a Big Character Poster urging the work point recorder to get on with the job. Everyone praises the poster, and Xiwang boasts that it is the work of Shuangshuang whom he calls the woman in my house.



39. Secretary Liu said with a smile, "Young man, in the future you must change your old habits; how can you still call your wife 'the woman in my house' or 'the one that cooks for me'? And as for the small-character posters only appearing inside your house, surely that's slightly undemocratic." Only half understanding, Xiwang began laughing again.



40. It never occurred to Xiwang that the Secretary of the Party Committee of the Commune would attach such importance to the poster. When he got home he sat looking at Shuangshuang, laughing and giggling at her. Shuangshuang began to lose her patience and finally said, "So you've decided to come back to eat, have you?"



41. It was only then that Xiwang said seriously, "Mother of Xiao Ju, you're no fool! Writing a big-character poster for Commune Secretary Liu to see. He said your opinions were extremely good and that the commune committee would have to do special research into the whole matter." Both happy and worried, Shuangshuang asked, "Are you sure? Is that really true?"



42. Smiling from ear to ear, Xiwang said, "How could it be otherwise? If you really can go to earn a few work points, from now on I'll give you a hand with the food."



43. Xiwang thought for a moment and added, "But in the future, you shouldn't just write the first thing that comes into your head. You know what policy means. If you write any old nonsense, washing our dirty linen in public, then what are we to do?"



44. Shuangshuang's eyebrows shot up as she said, "You must be a coward. The Party leadership saw the poster today, so what are you afraid of? If there is something on one's mind, one should tell it to the Party. I can't stand the type of person who every time he rakes out the cinders is frightened of burning himself."



45. On the next day the team called a commune members' meeting. The Party branch secretary, holding up a workpoint book, said a few words. "From today, we want to record work points conscientiously. As I see it, this should help cure some people's faults." As he said this, he fixed his eye on Sun Youpo.



46. Everyone began to join in a lively discussion. Some nominated Gui Ying, others Shuangshuang. At this point Sun Youpo stood up and said, "It's no small matter to be work-point recorder. It should be someone friendly. I think Xiwang fits the bill!"



47. Assistant Team Leader Jin Qiao quickly seconded him. Several people also said, "Yes, let's choose Xiwang." Xiwang quickly stepped forward and said, "I couldn't do this job. I can't write account figures, nor can I use an abacus. I would muddle everybody's points, so how could I possibly take it on?"

* Work points are a system agreed on at village meetings used to calculate wages in relation to work done.



48. Suddenly Shuangshuang jumped up. "He can keep accounts and he can write account figures—he taught me!" Seeing that she had let the cat out of the bag, Xiwang embarrassedly said, "Stop talking! There's no need for you to say any more! When did I ever teach you to write account figures!"



49. Shuangshuang pointed a finger directly at him. "This spring! Do you dare deny it? Whether or not he's done something to distinguish himself, we'll never drag this donkey along. The more you try to force him, the more stubborn he gets."



50. Seeing that Xiwang was speechless, You Fang found a way out of the impasse by saying, "All right—if Xiwang really isn't willing, how about electing Shuangshuang?" Xiwang got a terrific shock and hurriedly said, "What? Let her do it? That . . . I'm still a bit better than her. Let me do it."



51. The meeting ended with roars of laughter. The Party branch secretary handed over the pile of work-point books to Xiwang. Seeing that everybody was taking the matter of work-point books very seriously, without realizing it, he regained his composure, rolled up his sleeves, and called everybody to come and collect their books.



52. He carefully wrote the owner's name on each work-point book as he gave them out to everyone. Shuangshuang also received one and the ever-quarrelsome Sun Youpo and Da Feng, who were rarely seen in the fields, also grabbed theirs.



53. Xiwang worked for a long time before he had finished handing out the work-point books and when he returned home he stood in the doorway and let out a long sigh.



54. Shuangshuang smilingly said, "Hello! What's the matter with you?" Xiwang slapped his head with his hand several times. "Ugh! I feel as if I'm coming apart. I'm tired out. I'm no good for this brain work!"



55. Shuangshuang caught sight of his hand as he stretched to take a drink and said, "Hm. People usually write characters on paper—how come you write them on your hand!"



56. Xiwang washed his hands, swallowed hard, and said, "You know, if you're the work-points recorder you have to be making apologies to everyone all the time." Shuangshuang didn't agree. "How come? Depending on how much work someone does, you just record the points. If you set it up right and keep it going strictly without bias, who can say anything against you?"



57. Xiwang was somewhat dejected. Shuangshuang urged him to put the public good before his own while working for the masses, to conscientiously put into operation the work-point system and then there would certainly be a lot of people turning out to join the work. When Xiwang remembered that Sun Youpo and Da Feng had also just taken work-point books, he couldn't help nodding in agreement.



58. That very day the team put into operation the system of work assignments and work points. Xiwang, Sun You, and several others undertook the work of spreading manure on eight mu of freshly planted wheat. Because the manure was some distance from the field they had to fetch it as well as spread it. Sun You kept muttering as he carried the manure.



59. Just at this moment Jin Qiao came along. As soon as he saw the manure they had laid on the field he asked, "Still so much to do! How much have you spread?" Sun You looked very displeased. "It's a big field. The tools are not up to much. We certainly got the worst of it when we undertook to do this work."

More next month.



Scott Walker

STRETCH



Stretch. With songs by Mickey Newbury, Randy Newman, Goffin and King, Bill Withers, and Jim Webb, a masterly production by Del Newman Stretch shows just where Scott Walker is today.

Scott Walker, 'Stretch'. His first album on CBS 65725 featuring his new single A Woman Left Lonely CBS 1795



the music people

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7	map	Cowell, Lucinda	Usage Terms: © Lucinda Cowell
8	The Paradise Papers	Stone, Merlin	Usage Terms: We have been unable to locate the copyright holder for The Paradise Papers. Please contact copyright@bl.uk with any information you have regarding this item.
8	Classical Athena		Usage Terms: We have been unable to locate the copyright holder for Classical Athena. Please contact copyright@bl.uk with any information you have regarding this item.
8	Statue of Athena		Usage Terms: We have been unable to locate the copyright holder for Statue of Athena. Please contact copyright@bl.uk with any information you have regarding this item.
			Usage Terms: We have been unable to locate

8	Restored ceramic figure found by Arthur Evans		the copyright holder for Restored ceramic figure found by Arthur Evans. Please contact copyright@bl.uk with any information you have regarding this item.
9	Medical	Raby, Susana	Usage Terms: © Susana Raby
10	True Facts!	Morrell, Carol	Usage Terms: © Carol Morrell
11	True Facts!	Morrell, Carol	Usage Terms: © Carol Morrell
12	Crisis	Sass, Janet	Usage Terms: We have been unable to locate the copyright holder for Crisis. Please contact copyright@bl.uk with any information you have regarding this item.
12	Cartoon	Jo	Usage Terms: We have been unable to locate the copyright holder for Cartoon. Please contact copyright@bl.uk with any information you have regarding this item.
13	Crisis	Sass, Janet	Usage Terms: We have been unable to locate the copyright holder for Crisis. Please contact copyright@bl.uk with any information you have regarding this item.
13	Cartoon	Jo	Usage Terms: We have been unable to locate the copyright holder for Cartoon. Please contact copyright@bl.uk with any information you have regarding this item.
14	A Weight off my head	Durbin, Karen	Usage Terms: We have been unable to locate the copyright holder for A Weight off my head . Please contact copyright@bl.uk with any information you have regarding this item.
14	Collage of coiffures		Usage Terms: We have been unable to locate the copyright holder for Collage of coiffures. Please contact copyright@bl.uk with any information you have regarding this item.
15	A Weight off my head	Durbin, Karen	Usage Terms: We have been unable to locate the copyright holder for A Weight off my head . Please contact copyright@bl.uk with any information you have regarding this item.
15	Karen Durbin		Usage Terms: We have been unable to locate the copyright holder for Karen Durbin. Please contact copyright@bl.uk with any information you have regarding this item.
16	A Weight off my head	Durbin, Karen	Usage Terms: We have been unable to locate the copyright holder for A Weight off my head . Please contact copyright@bl.uk with any information you have regarding this item.
16	Hair styles		Usage Terms: We have been unable to locate the copyright holder for Hair styles. Please contact copyright@bl.uk with any information you have regarding this item.

17	"The problem is..the ability of the single girls to afford the mortgage repayments	Norris, Stephanie	Usage Terms: © Stephanie Norris. This item can be used for private study, non-commercial research and educational purposes only. You may not use this work for any commercial purpose.
17	Cartoon	Williams	Usage Terms: We have been unable to locate the copyright holder for Cartoon. Please contact copyright@bl.uk with any information you have regarding this item.
18	Wasting away ...	Willis, Monica	Usage Terms: We have been unable to locate the copyright holder for Wasting away Please contact copyright@bl.uk with any information you have regarding this item.
18	Hilary Creek		Usage Terms: We have been unable to locate the copyright holder for Hilary Creek. Please contact copyright@bl.uk with any information you have regarding this item.
19	Sell Out		Usage Terms: We have been unable to locate the copyright holder for Sell Out. Please contact copyright@bl.uk with any information you have regarding this item.
20	News		Usage Terms: We have been unable to locate the copyright holder for News. Please contact copyright@bl.uk with any information you have regarding this item.
20	man and woman		Usage Terms: We have been unable to locate the copyright holder for man and woman. Please contact copyright@bl.uk with any information you have regarding this item.
21	The ones that got away		Usage Terms: We have been unable to locate the copyright holder for The ones that got away Please contact copyright@bl.uk with any information you have regarding this item.
22	The ones that got away		Usage Terms: We have been unable to locate the copyright holder for The ones that got away Please contact copyright@bl.uk with any information you have regarding this item.
23	Women's Studies Revolution	Scott, Martha	Usage Terms: We have been unable to locate the copyright holder for Women's Studies Revolution. Please contact copyright@bl.uk with any information you have regarding this item.
23	Shelter Saga		Usage Terms: We have been unable to locate the copyright holder for Shelter Saga. Please contact copyright@bl.uk with any information you have regarding this item.

23	Two members of Britsol Women's Liberation lay a wreath on the Cenotaph in Bristol		Usage Terms: We have been unable to locate the copyright holder for Two members of Britsol Women's Liberation lay a wreath on the Cenotaph in Bristol. Please contact copyright@bl.uk with any information you have regarding this item.
24	Chile - women give wedding rings to Junta	Ullveit-Moe, Tracy	Usage Terms: © Tracy Ullveit-Moe
25	Chile - women give wedding rings to Junta	Ullveit-Moe, Tracy	Usage Terms: © Tracy Ullveit-Moe
25	protest in Chile		Usage Terms: We have been unable to locate the copyright holder for protest in Chile. Please contact copyright@bl.uk with any information you have regarding this item.
26	Chile - women give wedding rings to Junta	Ullveit-Moe, Tracy	Usage Terms: © Tracy Ullveit-Moe
27	Curtains and Roller Blinds	Gilbert, Stephanie	Usage Terms: We have been unable to locate the copyright holder for Curtains and Roller Blinds. Please contact copyright@bl.uk with any information you have regarding this item.
27	Curtains and Roller Blinds	Gilbert, Stephanie	Usage Terms: We have been unable to locate the copyright holder for Curtains and Roller Blinds. Please contact copyright@bl.uk with any information you have regarding this item.
28	Curtains and Roller Blinds	Gilbert, Stephanie	Usage Terms: We have been unable to locate the copyright holder for Curtains and Roller Blinds. Please contact copyright@bl.uk with any information you have regarding this item.
28	Curtains and Roller Blinds	Gilbert, Stephanie	Usage Terms: We have been unable to locate the copyright holder for Curtains and Roller Blinds. Please contact copyright@bl.uk with any information you have regarding this item.
29	Estelle Kohler, Brenda Bruce, Louise Jameson in the RSC production Sylvia Plath		Usage Terms: We have been unable to locate the copyright holder for Estelle Kohler, Brenda Bruce, Louise Jameson in the RSC production Sylvia Plath. Please contact copyright@bl.uk with any information you have regarding this item.
30	Les Nanas by Niki de St Phalle whose film Daddy is included in the London Film Festival		Usage Terms: We have been unable to locate the copyright holder for Les Nanas by Niki de St Phalle whose film Daddy is included in the London Film Festival. Please contact copyright@bl.uk with any information you have regarding this item.
31	One Woman Against the Law	Phillips, Angela	Usage Terms: © Angela Phillips. This item can be used for private study, non-commercial research and educational purposes only. You may not use this work for any commercial purpose.
			Usage Terms: © Angela Phillips. This item can

32	One Woman Against the Law	Phillips, Angela	be used for private study, non-commercial research and educational purposes only. You may not use this work for any commercial purpose.
32	Seeing through you		Usage Terms: We have been unable to locate the copyright holder for Seeing through you. Please contact copyright@bl.uk with any information you have regarding this item.
33	Choosing the right couch	Morrell, Carol	Usage Terms: © Carol Morrell
33	Dr. Charlotte Wolff	Mullen, Michael Ann	Usage Terms: © Michael Ann Mullen
34	Choosing the right couch	Morrell, Carol	Usage Terms: © Carol Morrell
34	Gerda Boyesen and her grandson in 1971		Usage Terms: We have been unable to locate the copyright holder for Gerda Boyesen and her grandson in 1971. Please contact copyright@bl.uk with any information you have regarding this item.
35	Where to Study Women's Studies	Dix, Carol	Usage Terms: © Carol Dix. This item can be used for private study, non-commercial research and educational purposes only. You may not use this work for any commercial purpose.
36	Where to Study Women's Studies		Usage Terms: We have been unable to locate the copyright holder for Where to Study Women's Studies. Please contact copyright@bl.uk with any information you have regarding this item.
37	Building Blocks	Charles, Emma	Usage Terms: We have been unable to locate the copyright holder for Building Blocks. Please contact copyright@bl.uk with any information you have regarding this item.
37	the deep rooted association of architecture with religious myths about the nature of creation		Usage Terms: We have been unable to locate the copyright holder for the deep rooted association of architecture with religious myths about the nature of creation. Please contact copyright@bl.uk with any information you have regarding this item.
38	Building Blocks	Charles, Emma	Usage Terms: We have been unable to locate the copyright holder for Building Blocks. Please contact copyright@bl.uk with any information you have regarding this item.
38	ads		Usage Terms: We have been unable to locate the copyright holder for ads. Please contact copyright@bl.uk with any information you have regarding this item.
39	Building Blocks	Charles, Emma	Usage Terms: We have been unable to locate the copyright holder for Building Blocks. Please contact copyright@bl.uk with any information

			you have regarding this item.
39	ads		Usage Terms: We have been unable to locate the copyright holder for ads. Please contact copyright@bl.uk with any information you have regarding this item.
40	Building Blocks	Charles, Emma	Usage Terms: We have been unable to locate the copyright holder for Building Blocks. Please contact copyright@bl.uk with any information you have regarding this item.
40	This is the woman who fears and hates fearing ...	Sutton, Jeanette	Usage Terms: We have been unable to locate the copyright holder for This is the woman who fears and hates fearing Please contact copyright@bl.uk with any information you have regarding this item.
40	TUC Approve Women Bricklayers		Usage Terms: We have been unable to locate the copyright holder for TUC Approve Women Bricklayers. Please contact copyright@bl.uk with any information you have regarding this item.
41	Helen - a woman of today	Wandor, Michelene	Usage Terms: © Michelene Wandor
41	The Symmetrical Family	Gieve, Katherine	Usage Terms: © Katherine Gieve
41	Bitching	Adam, Andrea	Usage Terms: We have been unable to locate the copyright holder for Bitching. Please contact copyright@bl.uk with any information you have regarding this item.
42	TV Handbook		Usage Terms: We have been unable to locate the copyright holder for TV Handbook. Please contact copyright@bl.uk with any information you have regarding this item.
42	This is the greatest government ... of all time		Usage Terms: We have been unable to locate the copyright holder for This is the greatest government ... of all time. Please contact copyright@bl.uk with any information you have regarding this item.
42	"Any trouble yet officer?"		Usage Terms: We have been unable to locate the copyright holder for "Any trouble yet officer?". Please contact copyright@bl.uk with any information you have regarding this item.
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42	On 'Man Alive' next week ...		Usage Terms: We have been unable to locate the copyright holder for On 'Man Alive' next week Please contact copyright@bl.uk with

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42	Art and Sexual Politics	Parker, Rosie	Usage Terms: © Rosie Parker (Rozsika Parker) (deceased)
43	Art and Sexual Politics	Parker, Rosie	Usage Terms: © Rosie Parker (Rozsika Parker) (deceased)
43	Hope revives in the German Breast		Usage Terms: We have been unable to locate the copyright holder for Hope revives in the German Breast. Please contact copyright@bl.uk with any information you have regarding this item.
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44	A Grimm tale ...	Fudger, Marion	Usage Terms: © (now) Marion Gilbert
44	Grimms		Usage Terms: We have been unable to locate the copyright holder for Grimms. Please contact copyright@bl.uk with any information you have regarding this item.
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44	Lou Reed		Usage Terms: We have been unable to locate the copyright holder for Lou Reed. Please contact copyright@bl.uk with any information you have regarding this item.
45	Women in Music	Fudger, Marion	Usage Terms: © (now) Marion Gilbert
45	Anne Nightingale		Usage Terms: We have been unable to locate the copyright holder for Anne Nightingale. Please contact copyright@bl.uk with any information you have regarding this item.
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